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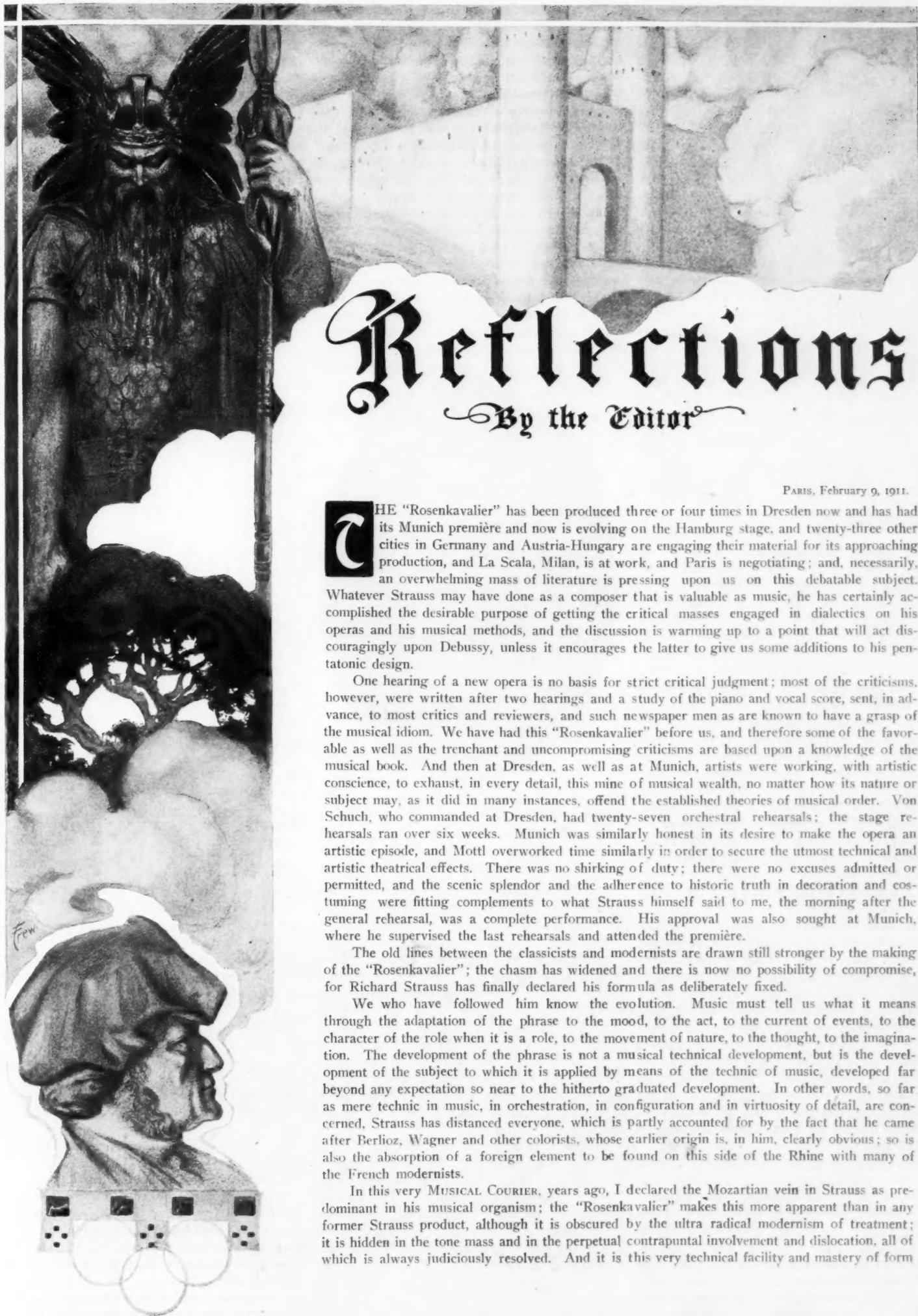
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Reflections

By the Editor

PARIS, February 9, 1911.

THE "Rosenkavalier" has been produced three or four times in Dresden now and has had its Munich première and now is evolving on the Hamburg stage, and twenty-three other cities in Germany and Austria-Hungary are engaging their material for its approaching production, and La Scala, Milan, is at work, and Paris is negotiating; and, necessarily, an overwhelming mass of literature is pressing upon us on this debatable subject. Whatever Strauss may have done as a composer that is valuable as music, he has certainly accomplished the desirable purpose of getting the critical masses engaged in dialectics on his operas and his musical methods, and the discussion is warming up to a point that will act discouragingly upon Debussy, unless it encourages the latter to give us some additions to his pentatonic design.

One hearing of a new opera is no basis for strict critical judgment; most of the criticisms, however, were written after two hearings and a study of the piano and vocal score, sent, in advance, to most critics and reviewers, and such newspaper men as are known to have a grasp of the musical idiom. We have had this "Rosenkavalier" before us, and therefore some of the favorable as well as the trenchant and uncompromising criticisms are based upon a knowledge of the musical book. And then at Dresden, as well as at Munich, artists were working, with artistic conscience, to exhaust, in every detail, this mine of musical wealth, no matter how its nature or subject may, as it did in many instances, offend the established theories of musical order. Von Schuch, who commanded at Dresden, had twenty-seven orchestral rehearsals; the stage rehearsals ran over six weeks. Munich was similarly honest in its desire to make the opera an artistic episode, and Mottl overworked time similarly in order to secure the utmost technical and artistic theatrical effects. There was no shirking of duty; there were no excuses admitted or permitted, and the scenic splendor and the adherence to historic truth in decoration and costuming were fitting complements to what Strauss himself said to me, the morning after the general rehearsal, was a complete performance. His approval was also sought at Munich, where he supervised the last rehearsals and attended the première.

The old lines between the classicists and modernists are drawn still stronger by the making of the "Rosenkavalier"; the chasm has widened and there is now no possibility of compromise, for Richard Strauss has finally declared his formula as deliberately fixed.

We who have followed him know the evolution. Music must tell us what it means through the adaptation of the phrase to the mood, to the act, to the current of events, to the character of the role when it is a role, to the movement of nature, to the thought, to the imagination. The development of the phrase is not a musical technical development, but is the development of the subject to which it is applied by means of the technic of music, developed far beyond any expectation so near to the hitherto graduated development. In other words, so far as mere technic in music, in orchestration, in configuration and in virtuosity of detail, are concerned, Strauss has distanced everyone, which is partly accounted for by the fact that he came after Berlioz, Wagner and other colorists, whose earlier origin is, in him, clearly obvious; so is also the absorption of a foreign element to be found on this side of the Rhine with many of the French modernists.

In this very *MUSICAL COURIER*, years ago, I declared the Mozartian vein in Strauss as predominant in his musical organism; the "Rosenkavalier" makes this more apparent than in any former Strauss product, although it is obscured by the ultra radical modernism of treatment; it is hidden in the tone mass and in the perpetual contrapuntal involvement and dislocation, all of which is always judiciously resolved. And it is this very technical facility and mastery of form

by Strauss that so vexes and irritates his opponents. They can find no musical malformation; hence they seek it in the psychology of his music and methods. The predominance of lasciviousness is a characteristic of Strauss, and when it is not lascivious, as is the nature of Ochs von Lerchenau and Salome, it is beastly and hideous, although true, as with Elektra. These are the inclinations, the tendency of the modernist in art in all directions, and the Philistines are not the only ones to whom Strauss offers food for opposition by discussing such moods as are betrayed in his art; there is a large audience in Europe today that refuses support to these tendencies, and this audience fills the opera houses to hear "Rosenkavaliers," the usual paradox of humanity.

As Strauss said to me: "This is too fine for America; you want revolvers and cowboys." Evidently we do not. Strauss has not heard Puccini operas. He has no such melodic invention as Puccini and Mascagni have, and it would be impossible to conceive of such a combination of talents as their melody and his polyphony could provide; and yet he declares his work too fine for America, where all the latest works are given, even before Paris hears them, unless they are local. However, Paris and Berlin are preparing for the "Rosenkavalier"; but Russia is not, nor are Great Britain, Belgium and Holland. America is discussing its production. On the other hand, the Munich critic, Wilhelm Manke, calls the "Rosenkavalier" "false and without genuine feeling"; and adds, "Yes, Herr Strauss, America and Americanism are not good for one's heart," and thus Strauss is accused of Americanism.

It is, after all, always the point of view. The Munich critic feels as if the "Rosenkavalier" had been composed for America, because his point of view is anti-Strauss; he is not an eclectic; his is the classical view. Strauss, who is an eclectic, says that his "Rosenkavalier" is too fine for America, and he says this because he feels that Puccini is an American favorite; that is his viewpoint. And what will America do? It will probably have the "Rosenkavalier" before London, Berlin, Rome, St. Petersburg, Moscow, Brussels, and other great centers hear it, as the American desire to hear a novelty is always excessively greater than that of the older nations. They can wait; we are too young, we cannot afford to delay. We have not the time.

In this latest Strauss work it becomes increasingly evident that in opera his nature abhors the simplicity of what we have been educated to call melody, notwithstanding the prolific abundance of melody in his three hundred songs and in the terzet of the last act of the "Kavalier." The facility with which he writes beautiful melodic themes, supported superbly by harmonic structures of infinite beauty, is a disclaimer to any charge of melodic insolvency. He has plentiful assets in that direction, yet the moment the plot develops, the melody becomes circumscribed and is adjusted to a certain sense of dramatic and contrapuntal sobriety, from which it is not permitted to escape. He cannot tolerate the subservience of his particular style to the ebullition of passion on a purely melodic expression; the expression must follow the science of Straussian contrapuntal balance, and this is the force he projects out upon an audience that is seeking the novelty and sensation of prurency as qualified by music.

It does seem undignified to attribute, with such indecent virulence as prevails, to Strauss an envy of the present Vienna light opera school, whose composers are earning fortunes far beyond the Strauss possible income, and to deduce from this the creation of Viennese waltz themes by Strauss, in order to attract the great multitude which is never to be depended upon in grand or opera comique. Strauss, personally, is least of all a generous nature. He despises America, notwithstanding that his practical uplift dates only from the period of

his visit to our country. Strauss lacks tact; the savoir faire is a closed book to him; a dinner is a bore; a bockbeer and a sandwich of ham are a delight. Yet composing such powerful music, such incisive and even, at times, provokingly profound stuff as he does, it seems a piece of little business for some of the German critics to attribute to him a desire to capture the multitude by attempting a Vienna operetta imitation. The light opera style is a mere triviality in the contrast it offers to such a remarkable structure as the "Rosenkavalier." Judging from the dignified rhythms alone it might be felt that Strauss must have studied Milton, and his orchestral scheme is a kaleidoscope of tonal colors and tints, unsurpassed to this hour.

The reports from our correspondents at Berlin, Dresden and Munich have given details (or will give them) of the performance, and in such manner as to cover the subject completely. Their preserves should not be invaded, particularly as they are the personally responsible providers of such data. My object has been to cover, in a general manner, the impression that was thrown upon the mental plate by the performances and the atmosphere they generated. But I am tempted particu-



ARTHUR NIKISCH.

larly to write about Strauss because a week later I heard other music; music made by one Johannes Brahms.

Brahms by Nikisch.

The fifteenth subscription concert of the Leipzig Gewandhaus series took place on Thursday night, February 2, and provided this program:

Cherubini's "Anacreon" overture.

Songs by Franz Steiner, of Vienna. (These were Gustav Mahler's "Lieder eines fahrenden Gesellen," with orchestra, the Wagnerian tendency of which was too manifest to arouse more than passing notice; songs by Brahms and Strauss, accompanied by Nikisch on the piano).

A cello concerto, played by the veteran of the conservatory, Prof. Julius Klengel, written by a thoroughgoing Leipzig musician, Stephan Krehl, thoroughly legitimate and evincing a fine control over musical material.

Brahms' C minor symphony, the first.

Steiner is a young man, but his vocal training has been such that, notwithstanding a fine, natural voice, it is already out of such poise that his tones hover about, leaving us undecided whether the note is over or under the key, for it is not on the key. There is so little singing in Germany, I mean what we call singing, that any polished declamation with distinct diction is favorably received, particularly when the audience has the text before it, printed on the program, and can follow each word or syllable whether uttered distinctly or not. The modern

text program offers a delightful illusion, and frequently a delusion when the singer is not in control of a perfect diction. Mr. Steiner should put himself, at once, in the hands of a bel canto specialist if he wishes to follow the career of a singer; as a declaimer he is in good shape. But Brahms wants vocal beauty. Gerhardt and Culp prove that; prove at least that vocal beauty is not intrinsically objectionable in Brahms' songs.

Brahms wrote so much that there is hardly any choice; each of his works seems greatest. It is one of the fascinations of genius that it provides cornucopia and the very abundance exalts, but, as Chateaubriand says "Each suffering must be told in its proper place" and the disillusionments and the delights of Brahms are all fit, are all placed in proper niches, in proper surroundings, so that each song, each quartet, each choral work, each concerto, each symphony, represents the moods in their true setting.

The C minor symphony is the umbilical attachment to Beethoven's ninth and may have been considered by Brahms as a kind of appendix. It reaches the heights of the ninth, and it sustains itself with a dignity, a grandeur and sublimity that are at times appalling in their combined and crushing impression. That is, of course, not in New York; not in Boston, notwithstanding the latter's orchestra, for, with all due respect, Mr. Fiedler is not an interpreter cast in the heroic mold, required for the compelling direction of Bach, Beethoven and Brahms, or of that much suffering Berlioz. We are not in receipt of that music at all, at home; not in the Nikischian sense, that is the sense of vital authority that can afford to treat a great work synthetically. Our system is still the concrete method of orchestral analysis, frequently lacking in that very orchestral balance without which the analysis itself is defeated. But even over here there is just one Nikisch, and hence there is no reason for any one to become dejected because there are so many of other kinds everywhere.

Rousseau confessed that when memory failed him he resorted to invention, and the world has long since forgiven him because his invention was so beautiful.

The Nikisch memory never fails because in his Brahms it is no longer memory that functions, but the reflex action of music itself. After five minutes of the symphony I was suddenly impressed with the reason for the splendid work in progress; the magnificent synthesis, the creation of a symphony right before me; the transcendental nature of the material out of which Nikisch was constructing this picture through his orchestra. It seemed to me that I suddenly discovered that this was the dispensation Brahms himself demanded, demanded through the revelation of his genius in the symphony.

After hearing the Nikisch interpretation (although this word is really fallacious as it was a Brahms interpretation after all) I could readily appreciate why there are so many of us who are not as close to Brahms as we should be. We rarely hear Brahms. The mutilated Brahms we hear is not only, in each instance, an offense against him, but a crime to music; not a musical crime; a crime against the art of music. What are we going to do with some of these criminals, especially in New York, who have been deliberately slaughtering Brahms' symphonies in Carnegie Hall—carnage hall—I could fitly call it? Innumerable times have these and other classics, immortal works, been shamelessly maltreated and disfigured, played without sufficient rehearsals, with substitutes permitted, and conducted by men whose noses were glued to the scores, with a wild desire to get through as quickly as possible to a cataclysm. But that would have been much better than the performance itself was. Devoid of conscience, not artistic conscience, for they have it not—devoid of human conscience, these men have been giving New York travesties of the classics, and thus our people have been mis-

directed, obliquely educated and misguided for years past.

How grotesque it is with us can be duly estimated while listening to the evolution of a symphonic masterpiece, especially of such loftiness and dramatic power as a Brahms symphony, under the meridional direction of Arthur Nikisch. Tone masses of the purest quality overwhelmingly surging over and about you, graduated by all the varieties of instrumental dynamics, and out of these the epic is read to you. And they tell me that this is the usual weekly tribute that this wonderful director offers to music through the Gewandhaus orchestra. There is no duplication of this anywhere on this globe.

Strauss.

Again collaborating with Von Hoffmansthal, Strauss is at work on another comic opera (to be called "Circe," which seems promising once more) and is about finishing a symphony, but the avidity and physical work with which he consumes his musical ideas does not, however, secure him against caricature and a certain kind of Gothic levity that represents the dull edge of an axe wielded by a Norse giant. This is due to a feeling, among his own people, that he is not sincere, that he is toying with their art sensibilities, and particularly, that in much of his music he is patronizing them. He is responsible himself for this absence of confidence; he has left no stone unturned to prove his contempt for most living composers or a total disregard for their work, and add to this an absence of the sense of social amenity and much undisguised brusqueness, and we find some reasons, many reasons, for a national hesitation to treat him seriously. Like many men of his stamp, open to personal criticism, he forgets that there is a small step only between candor and brutality, particularly when the clumsy candor is offered to those who have no means at hand to "get square" as we call it, or to those who are seeking his, now powerful, backing. The careless personal bearing and attitude, the assertiveness and the calm indifference constantly in evidence, together with the comic and humorous exhibitions of disdain, the absence of the solemnity or respect for musical institutions and many other unlovely characteristics, actually create a horde of enemies who do not fail to patronize his operas, where they become the easy prey to his wizard-like control of their feelings, for the Germans are very susceptible to the variegated and well formulated musical ideas he delivers to them. They see the "Wissenschaft" in the construction and the "Kunst" in the themes and musical specifics, and they forgive him—all except that uncompromising element that forever insists upon the rigid adherence to the classical model; that body will never accept Strauss.

The production of the "Rosenkavalier" at the Chatelet, Paris, in June, under Astruc is about assured, quite a number of performances; the whole Dresden Opera, 200 persons, of which 100 are orchestra and 50 chorus, all the scenery, costumes, etc. The transportation and hotel bills in Paris alone will cost 250,000 francs. Astruc will also give a Beethoven-Weingartner festival in May at the Chatelet, and the d'Annunzio-Debussy "Saint Sebastian," now in course of composition, as already reported, with the usual Astrucian energy and capacity.

Paderewski was in Paris this week. He will give two or three piano recitals at Salle Erard here in April.

Johann Sebastian Bach.

Bach was totally blind when he died. He held an official position under the Leipsic municipality and therefore he was buried in an oak coffin* and this oak coffin was found at the edge of the eastern wall of the old St. Johannis (not the evangelist Johannes, but the Baptist, after whom it was

named) church in Leipsic. When, fourteen years ago, that old church, with the exception of the tower, was dismantled, the coffin was discovered, official measurements of the skull were made and compared with the death mask and other parts of the remains and after a report, that was approved, the coffin was put aside and after the completion of the new, and larger, St. Johannis church, it was placed in a French imported cement sarcophagus, that quality of cement being known as petrifying into a nearly indestructible mass, and placed in the crypt of the church, where I saw the plain, inartistic tomb of the creator of modern music, the one who created modern music scientifically and artistically—yes, absolutely both.

At the same time the remains of the poet Gellert and his brother were found near Bach's and, to make sure, the remains of both brothers were placed in one coffin and also hermetically soldered into another sarcophagus, which, as a duplicate, stands next to that of Bach. The bronze statue of Bach by Seffner, placed in an open square on the side of the Thomas Church, in the school of which he taught, besides music, also Latin, is a recent production dating from 1908. It has the appearance



SNAPSHOT OF RICHARD STRAUSS CONDUCTING.

of a militant statesman of the epoch of the Thirty Years' War.

Johann Sebastian Bach died, not only blind, but in abject poverty. His greatness comes from the concentration in his personality of all the cumulative music of the past and its absorption, followed by his remarkable co-ordination of all the assimilated material. This co-ordination by Bach represents the foundation, the veritable basis, of our musical art, with which he is forever completely identified.

Wilhelm Friedemann, his oldest son, who died aged seventy-four in 1784, in Berlin, was a good natured, talented, but dislocated musician—musicant. He lived an irregular life as composer, organist, teacher, in a half dozen cities and at times even as a tramp. He also died in abject poverty, unknown, unheralded, unconscious of what the name of Bach would subsequently mean to mankind.

The second of the sons that outlived their father was Karl Phillip Emanuel Bach, who was born in Weimar in 1714, and died a highly respected citizen of Hamburg in 1788, where he was director of church music. He started to study jurisprudence at the University of Frankfurt on the Oder but soon reverted to music and it was this Bach who was the accompanist and, at times, coach of Frederick the Great, flute player.

The next son, Johann Gottfried Bernhard, born 1715, also at Weimar, was very musically gifted but died, as organist, aged twenty-four.

The son of musical proclivities following was Johann Christoph Friedrich, born 1732 at Leipsic,

died 1795 at Bückeburg, where he was organist. Like the others, he also did a lot of composing.

Thereupon we come to an important Bach, Johann Christian, the youngest, who was born in Leipsic 1735 and died in London 1782. He was educated, after his father's death, by his brother Philip Emanuel, and at the age of nineteen he became master of the chapel of Count Litta at Milan, who gave him the opportunity to study with Padre Martini at Bologna. After his conversion to the Catholic Church he was appointed organist at the great Gothic Cathedral at Milan and through a successful opera, "Catone in Utica," the way was opened to other honors through the offers of publishers in Italy, Paris and London. In London he and K. F. Abel organized the Bach-Abel Concerts in 1764, which were transferred in 1775 to the Hanover Square Room where they became the musical fashionable events, Bach having become music teacher to the Royal Family. But he also died poor.

One more descendant of the immortal Johann Sebastian needs registering; he was Wilhelm Friedrich Ernst, son of Johann Christoph Friedrich, therefore grandson of Bach. He was born in Bückeburg in 1759 and died in 1845 in Berlin. He joined his uncle in London, became what was known as an excellent piano and violin teacher, subsequently went to Paris, where he played in concerts and calons, and finally, after a period at Minden, in Westphalia, he settled in Berlin. He composed, and gave lessons to the royal children, was highly regarded by the celebrated Queen Luise and, after her death, was pensioned. With him died the direct line of Johann Sebastian Bach. A number of claimants arose, musicians named Bach, who asserted a relationship; this, however, happened more than seventy years after Johann Sebastian's death, for it was fully fifty years after that event that anyone suspected that there was such music as he made.

This short resumé, gathered from the usual sources, is made as a kind of commemoration of an unusual event, namely this pilgrimage to the tomb of one of the few really great beings.

BLUMENBERG.

Opera à la Mode.

Had he been here a few days ago Mr. Punch might have written as follows: "Sarcio e Leone," Signor Masuccini's new opera, based upon Charles Klein's new play, "The Lion and the Mouse," will be produced on Saturday night at the Metropolitan Opera House. It requires so large an orchestra that Signor Toscanini will conduct the rear and Alfred Hertz the van. The air "Calda Sara la Citta Staser" ("A Hot Time in the Old Town Tonight"), which Signor Masuccini has introduced in this opera several times for the purposes of American atmosphere, is scored for five goliardophones, a quartet of Matterhorns, two shuffleboards and a fire plug, in addition to the usual instruments.

At the crisis of the dramatic action of the piece new orchestral effects are obtained by the placing of dried ravioli in the mouths of the trumpets and blowing fortissimo and by the violent plucking of the bass viol's back hair by the tympanist. Signor Masuccini has called in the aid of Charles Klein to assist him in the matter of rehearsals, and Signor Calamari, the tenor, and Asti Spumante, the baritone, have already an American demeanor. Signorina Pozzo Profondo, of Scranton, is the only American in the cast. She sings "Oh" in the second act.

The prima donna will be Fata Morgana (nee Nwybikstski), of Budapest. She has been chosen for the role chiefly because she can sing it. Signor Tigretti-Palazza also begs to announce that in addition to the presence of the composer, Signor Masuccini, at all performances, his publisher, Vespasiano Discordi, and his local representative, Giorgio MacNab (of Edinbourg) have also been invited to be present. Signor Masuccini's real estate operator and stock broker, Signori Ergasterio and Contango, cannot be present owing to the presence of business at Mergellina di Pozzuoli, their native town. Owing to the amount of public interest in this opera, the price of seats has been quadrupled and the cost of lemonades a la Katz will be increased from fifteen cents to twenty. The heads of departments will bow after each act, and the receipts for the first night, for which the house is already sold out (with the exception of a few ninety dollar seats), are expected to total thirty thousand dollars.—Masks and Faces.

*Had he not held the official position his remains would have been buried in Potter's Field.



JENAEK ST. 21,
BERLIN, W., February 6, 1911.

There were some interesting first performances at the fourth concert of the Singakademie Oratorio Society, under the leadership of George Schumann, on Friday evening, February 3. The novelties were not new works, but they had never been heard before at these concerts. They consisted of three psalms by Heinrich Schütz, Felix Mendelssohn and Franz Liszt. The Schütz composition proved to be a very ancient novelty, for that composer lived from 1585-1672. His setting of the "Second Psalm" for chorus and orchestra is in its way very beautiful. Mendelssohn's "One Hundred and Fourteenth Psalm," for chorus, organ and orchestra, also proved to be a very beautiful composition written in the well known choral style of this great composer of oratorios. Very different is Franz Liszt's treatment of the "Thirteenth Psalm" for tenor solo, chorus and orchestra. The first part of it sounds very modern; it is exceedingly dramatic and often suggests Wagnerian music dramas. The other part is full of lyric beauty. The tenor solo, which is woven throughout the entire work, was admirably sung by Ludwig Hess, one of the leading oratorio singers of Germany. His voice sounded magnificent, and he interpreted the part, which is very difficult, with penetrating insight and with great depth and passion. Hess, in contrast to most tenors, has the great advantage of being an excellent all round musician; he is a good pianist; he has won his spurs as a conductor of orchestra and chorus; he is also a very fine theoretician and has successfully tried his hand at composition. These musicianly qualities show in Hess' work and lift it above the niveau of mere singing and stamp him an interpreter of the first rank. His efforts called forth a storm of applause. He also sang the tenor solo in Bach's setting of the "One Hundred and Thirtieth Psalm" with beautiful effect. The bass solo was sung by Otto Schwendy, whose voice and delivery were sympathetic but not impressive. He is, however, more of a baritone than a real bass singer. The program of this interesting concert was brought to a conclusion with Max Reger's "One Hundredth Psalm," which was recently brought out here by Siegfried Ochs and his Philharmonic Choir. Schumann and his forces gave an excellent rendition of the difficult work. The program of this concert, as will be seen, was made up entirely of psalms.

Ossip Gabrilowitsch has been a rare visitor to Berlin of late years, but that he is an ever welcome guest was

proved by the large audience that assembled to listen to his recital in Beethoven Hall on February 3. Noticeable among the auditors was a large number of Americans. Gabrilowitsch's program comprised the Beethoven E minor sonata, op. 90, a rondo in A minor by Mozart, Mendelssohn's "Variations serieuses," twelve Chopin preludes, two etudes in F sharp major and C sharp minor by Scriabine, a melody in E minor by Gabrilowitsch himself, the Brahms E flat rhapsody and smaller compositions by Smetana and "Tscherepnin," by Hofmann. As the Singakademie concert mentioned above, which occurred on the same evening, began at 7 o'clock, while Gabrilowitsch began at 8, I still arrived at his recital in time to hear half of the program. Although the distinguished Russian pianist is becoming very much interested in conducting and will shortly be heard here in that capacity with the Philharmonic Orchestra, it was clear from his admirable playing on Friday evening that he is not neglecting his instrument. It was playing at once forceful and brilliant from the standpoints of technic and tone, and deep and interesting from an interpretative point of view. Gabrilowitsch is a personality who speaks in no uncertain terms to the public through the medium of the piano; his readings were all in exceeding good taste, and at the same time they reveal no little amount of individuality, and that is always an all important factor in the equipment of a concert pianist. He met with a very warm welcome. The artist was accompanied on this trip to Berlin by Mrs. Gabrilowitsch, née Clara Clemens.

Concerning the violin recital of Louis Persinger, which occurred on January 27, I have received an enthusiastic



LOUIS PERSINGER,

American violinist, who is now concertizing with much success in Germany.

report. I can personally corroborate this report as I recently heard Mr. Persinger play part of his program. He gave a beautiful rendition of Max Bruch's second concerto, particularly of the adagio, which is one of the greatest movements in violin literature; this he played with warm, soulful tone, breadth and nobility of conception and impassioned delivery. An agreeable contrast to the dramatic Bruch was his nimble fingered performance of Saint-Saëns' "Rondo Capriccio." Here he displayed a very facile and accurate technic, impeccable intonation and a capricious manipulation of the bow quite in keeping with the character of the piece. He was further heard at his concert in a Handel sonata and several old morceau.

Persinger's tone has a peculiarly sweet and penetrating quality and the finish of his execution, his refined taste in phrasing and his general good judgment in things musical stamp him as one of the best of the violinists that our country has produced. He is concertizing extensively in Germany this season and always with great success.

Max Reger's piano concerto in F minor did not meet with a friendly reception on the occasion of its first Berlin performance at the seventh Nikisch-Philharmonic concert on Sunday noon and Monday evening. The public showed little interest in the work and the principal critics wrote that it lacks logical structure, pregnant themes and climaxes, and that it is the most ungrateful thing ever written for piano; they also considered it much too heavily instrumentated. It is strange that Reger should write such an un pianistic piano concerto. Hitherto every composer who has written for piano, including Brahms, has always given the soloist some legitimate piano technic—something that would offer some satisfaction from a strictly pianistic standpoint, but Reger has absolutely ignored the inclinations and rights of the performer. Madame Kwast-Hodapp did her best and gave a really excellent performance of the novelty, but both public and press were apathetic. The other numbers of the program were Cherubini's "Anacreon" overture and Beethoven's seventh symphony, of which Nikisch gave magnificent interpretations.

How an unusual talent can go astray was illustrated on Saturday evening by Jascha Sussmann, a pupil of Andreas Moser. I well recall the first public appearance of this violinist as a boy of fourteen some eight or ten years ago in a concert at the Singakademie, where, accompanied by the Philharmonic Orchestra he played the Mozart D major and the Mendelssohn concertos. At that time he revealed extraordinary talent and promised with proper further development to become a remarkable solo performer. Instead, he has degenerated into just an ordinary German violin player. One of his selections on Saturday evening was the Mendelssohn again and he was also heard in the Brahms concerto, as well as the two Beethoven romances. His playing was very unsatisfactory, being very faulty in point of intonation, rough in tone production and wholly lacking in the mentality necessary to adequate interpretations of works like the Brahms and Mendelssohn concertos.

Kubelik gave a concert in Blüthner Hall with the Blüthner Orchestra on Friday. I did not hear him, as I was

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not in town, but the following criticism on his playing by Otto Taubmann, one of the leading critics not only of Berlin but of all Germany, will be found of interest, particularly as Taubmann is himself a musician of very high standing and a man of absolutely honest and unbiased opinions. He writes:

Kubelik might be looked upon as a typical representative of musical virtuosity. His technic is admirable and he does everything with much smoothness and certainty that the thought never occurs to one that he might miss a note. But his tone is small and dead and—what is for me all important—his delivery reveals so little inner interest that one might fancy that his fingers and how move automatically.

Two young Hungarian violinists, Roszi and Feri Weltmann, were heard in a joint concert in Scharwenka Hall. They played duets and solo numbers, making in both an excellent impression. Spohr's charming old duet in D minor was admirably rendered by them. They played together with remarkable precision of ensemble, having had the advantage of being trained together from childhood up. They are both pupils of Jeno Hubay, of Budapest. The girl, who is only sixteen, also gave a very estimable performance of the Vieuxtemps D minor concerto. Each of the young artists draws a good, clear tone and each one is technically well grounded. While both did excellent work in solo, their ensemble playing was the distinguishing feature of the concert.

The well known Trieste paper, Il Piccolo, recently asked a number of European celebrities what they intend to do during the year 1911. Here are some of the answers:

Saint-Saëns: "I shall work on a four act opera entitled 'Dejanira'."

Massenet: "In April of this year the Opera Comique will bring out my music drama, 'Therese'."

Mascagni, Puccini and Boyto replied that they had no definite plans.

Leoncavallo is working on his new opera "Prometheus." Franz Lehar sent the hurried answer, "Eva," operetta in three acts—'Endlich Allein,' idem."

These were the only important composers who replied. Maxim Gorki replied, "I am at work on the 'Chronicle of a Small Town' and on a new novel entitled 'Simple Love.'"

Maeterlinck answered, "I am poring over the subject of death. I cannot say now whether I shall write a book concerning it, but I am afraid so."

Israel Zangwill said, "I am at work upon a drama which will be brought out at His Majesty's Theater by Sir Herbert Beerbohm Tree."

Hugo von Hoffmannsthal, Richard Strauss' librettist, sends the most complete answer of them all. He writes, "I am at work upon a modern society comedy. I am also preparing a dramatic libretto based on an old Vienna novel, which will probably be set to music. I intend further to write for the stage an old English 'Mysterium' of the fifteenth century and I am also engaged upon some pantomimes and ballads, which I shall dedicate to a well known dancer."

The Berlin Royal Opera has broken with traditions and will bring out Mozart's "Magic Flute" on February 18

with entirely new mise-en-scene. Hitherto the opera has always been staged with Egyptian scenery. Although the libretto does not state that Egypt should be the scene of action, the prayer of Sarastro, "O, Isis and Osiris," leaves no doubts as to the intentions of the librettist and composer. Both were Free-masons and the opera has always been considered as a glorification of Free-masonry, and it is a known fact that the mysteries of Isis and Osiris were connected with Free-masonry in Egypt at the time of Mozart. The regime of the Berlin Royal Opera has intentionally removed all traces of Free-masonry from the opera, and this is due, it is said, to the instigation of the Kaiser. The monarch was formerly very much interested in the order, but of late he has changed his views and it now said to be suspicious of the purposes and goal of the Free-masons.

While I was in Dresden to attend the "Rosenkavalier" première several interesting concerts occurred about which



TINA LERNER.

I have received reports. Concerning Tina Lerner's rentree, my assistant, Lura Abell, writes: "Russia has contributed many names to the list of contemporary artists whose world centers round the concert platform, and not the least of these is Tina Lerner. This young woman of twenty is endowed with remarkable pianistic gifts, and the fame of her technical prowess drew a large audience to Beethoven Hall on January 26 in the expectation of hearing and witnessing some extraordinary acrobatic feats

at the piano. But Tina Lerner proved that she is something more—and a great deal more—than a mere technician, wonderful though her manipulation of the keyboard is; there is virility, symmetry, plasticity in her playing, and there is that luminous depth of insight which kindles the work of art into a glowing reality. Tina Lerner rivets the attention from the very beginning by the contrasts she offers. Her slight, childlike appearance as offset by her masterful conceptions and obvious reserve power, the continual play of light and shade afforded by her exquisite sense of tone gradations, the depths of poetry which lie beneath the dazzling exterior of technical facility—to sum it all up, the undulating elasticity of the whole as contrasted with the remarkable finish of every detail—cannot fail to produce a profound effect. With her transition from the Beethoven C major sonata, op. 2, No. 3, to the Grieg ballad in the form of variations on a Norwegian melody was like a change of personality, and from the dreamy, poetic mood of the ballad she startled us into wide eyed astonishment with her lightning flash rendition of two Paganini-Liszt études; and so it went through a Chopin group, including the F sharp minor prelude, F major nocturne, study in thirds (which she gave with supernatural speed), A flat waltz, op. 34, No. 1, and F minor ballad, and Liszt's 'Meine Freuden' down to the Mendelssohn-Liszt 'Wedding March and Dance of the Elves,' with which she produced a tremendous effect. The applause was insistent and the young artist was obliged to add three encores before the audience would leave the hall."

General Intendant Count von Hülsen is suing Felix Weingartner for breach of promise and the first trial will occur on February 21.

Augusta Cottlow has been engaged to assist in the Liszt celebration at Frankfurt in March, when she will appear twice, on March 13 and 16. Our gifted countrywoman seems to be a favorite among concert pianists with the musical public of that city for this will make three appearances for her there in the one season.

Dr. Fritz Hopf, of Nuremberg, a very talented pupil of Frank King Clark's, sang recently with the Mainz Lieder Tafel under Conductor Neumann, achieving such a remarkable success that he was immediately re-engaged to appear as soloist at the next concert of this organization.

Marguerite Melville Lisniewski is now one of the principal assistants of Theodore Leschetizky at Vienna. Although she is kept very busy with her teaching, Madame Melville still finds time for a limited amount of concert work, and during the present month she will be heard in recital in Berlin. Last winter she concertized extensively on the continent, scoring brilliant successes everywhere she appeared.

ARTHUR M. ABELL.

Osnabrück heard its first performance of "Götterdämmerung" the other day and found it to be a very promising work.

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Eleanor Spencer in Berlin.

Eleanor Spencer's recent Berlin debut, when she was so enthusiastically received by the public, also won for her the approbation of the press, as will be seen from the following notices, which appeared after her concert:

Eleanor Spencer, who, with the assistance of the Philharmonic Orchestra under Dr. Kunwald, played the C minor concerto of Beethoven, the A minor concerto of Schumann and a polonaise arrangement by Chopin, proved herself without doubt to be a rising pianist of distinction. A technic built on broad lines and a decided definiteness of interpretation show the pianist has had the best of training. What she still lacks she easily can attain.—Paul Ertel, Lokal Anzeiger, January 18, 1911.

Eleanor Spencer in her performance of the Schumann (I missed the Beethoven) concerto presented a very noteworthy and in many special points impressive reading. Her finger technic is exceedingly



ELEANOR SPENCER.

good, and in the matter of tone quality she showed much musical sensitiveness. Though her playing may sometimes lack the sweep of the virtuoso, on the other hand it is remarkable in the matter of feeling and poetry. The artist was ably assisted by D. Kunwald.—A. S., Berliner Börsen-Zeitung, January 15, 1911.

On the same evening Eleanor Spencer gave a most successful concert with the assistance of the Philharmonic Orchestra. She showed throughout the playing of her program remarkable finger technic and a very pleasing touch, displaying also some fine interpretative powers. Though there were a few minor details lacking from the standpoint of perfection, yet the impression of Miss Spencer's artistic performance was throughout one of decided merit.—Reichsanzeiger, Berlin, January 18, 1911.

Eleanor Spencer, who on the same evening played concertos by Beethoven, Schumann and Chopin, showed herself to be musical and

is technically finely equipped. The general impression of her playing was a decidedly favorable one.—Vossische Zeitung, January 18, 1911.

Marguerite Melville's Tributes.

Marguerite Melville, one of the few American women pianists permanently settled in Europe, continues to win ever increasing recognition and praise for the individuality, genuine musical qualities and intellectual yet vital and temperamental features of her work as a concert pianist. Following are some press notices which speak for themselves as to her success:

Marguerite Melville has something in her playing which very few of her colleagues have—a recreative fantasy, which enables her to do justice to the most poetic works.—Berliner Tageblatt, January 19, 1910.

Her technic is splendid and she entices a beautiful full tone from her instrument; but what raises her above the mass of the younger generation of pianists is her genuine musical nature. Her interpretations are healthy and natural and are a reflex of strong inner feeling.—Berliner Börsenzeitung, January 13, 1910.

In spite of an unyielding piano, Marguerite Melville managed to convince her hearers of high artistic purpose and her wonderful power of entering into the very soul of the work she reproduces with so much fidelity to its evident intention—vitality, energy, warmth, a marked skill in characterization, as also a charm of poetic fantasia, are the hall marks of this veritable pianistic genius.—Dresdner Continental Times, January 30, 1910.

The crown of the evening was the F minor sonata of Brahms—the once by pianists so-dreaded "veiled symphony." Especially refreshing were the rhythmic feeling, the great plastic clarity and temperamental force of expression. We hope this sterling artist will decide to give us a Bach-Beethoven evening on her return.—Dresdner Journal, January 11, 1910.

Of all the piano recitals which have taken place here lately, that by Marguerite Melville stands out as the most gratifying. She deserved a larger audience, as she is a true, impulsive piano talent, with brilliant technic, velvety tone and great interpretative powers. That she was able to make interesting such a dry, ungrateful work as Brahms' variations on a Schumann theme was the best proof of her high artistry.—Frankfurt General-Anzeiger, January 21, 1910.

The highly esteemed artist played Schumann's romantic sonata in F sharp major, bringing out all its wondrous beauties by her pliable tone and rhythmic verse.—Frankfurter Zeitung, January 20, 1910.

In order to be a success in the pianistic world today more is required than mere academic finish. There must be an individual note, a personality. Such a personality is decidedly Marguerite Melville, who gave her second recital in Stuttgart yesterday. In this pianist intelligence is combined with fine musical sense, strong temperament and will power. Poetic feeling, thought without cold calculation and an energetic full tone capable of every nuance raise her playing far above the average and strengthen the conviction that she will gain and hold an honorary position on the platform among the foremost pianists of the day.—Stuttgart Schwäbische Kronik, January 21, 1910.

This young pianist, Marguerite Melville, who already has made a good name for herself in Stuttgart, gave a Schumann-Brahms recital yesterday. In her playing temperament and soul are combined with great technical facility, while her romantic spirit, changing quickly from exuberant recklessness to tender dreaminess, is especially adapted for such a program. She dares to wander in the highest pianistic spheres and we predict for her a most brilliant future.—Staatsanzeiger für Württemberg, January 22, 1910.

Zimbalist's Success in Manchester.

Concerning the playing of Zimbalist, the great Russian violinist at the famous Hallé concerts in Manchester under Hans Richter's baton, the Manchester Courier writes as follows:

HALLÉ CONCERTS.

Mr. Zimbalist is a violinist of very great attainments, and he possesses the invaluable asset of originality. His sensuous temperament finds full expression in a tone both full and luscious, and in phrasing that is like the perfect curving of outline which one sees in some of the work of the post-impressionists who have lately been shocking artistic London. This sensuousness, however, knows nothing of enervation; on the contrary, it is allied to a masculinity that, in busy, forceful passages, is equally true and fine. His performance was something quite by itself in modern music, and the



EFREM ZIMBALIST.

audience soon recognized that here they had a player whose temperament was as remarkable as his technic. An unusual scene occurred after Mr. Zimbalist had played two of Brahms' "Hungarian Dances." The audience insisted on an encore, and after bowing his acknowledgments three or four times, Mr. Zimbalist disappeared. The applause, however, continued for a long time, even after Dr. Richter had taken up his position at his desk to begin the last item of the evening. Probably not the oldest frequenter of these concerts has heard applause continued for so long a time; the encore, however, was not given, and the audience broke in on Dr. Richter when he had begun to play Brahms' "Academic Festival" overture.—Manchester Courier, January 13, 1911.

Gabriel Dupont's "La Glu" met with a lukewarm reception at Brussels recently.

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DUBUQUE MUSICAL NEWS.

DUBUQUE, Ia., February 14, 1911.

Madame Possart gave her closing recital on Thursday, February 9, in the Academy of Music. She was assisted by Bertha Lincoln Heustis, soprano, who soon will start for a tour of the Western States. Grace Noyes was the able accompanist.

Giuseppe Fabbrini, a recent arrival from Naples, Italy, where he was teacher at the Royal Conservatory, gave a complimentary recital in St. Luke's Church, February 3, before a large and appreciative audience. His program included a group of old Italian compositions, three Chopin selections, arabesque by Debussy, and the twelfth rhapsody by Liszt. He is a welcome addition to the pianists of the city.

Gertrude Sans Souci, the composer, was entertained at the home of Mrs. Heustis last week, when a number of ladies met her for the first time. She also made a pleasant call at the studio of Franz Otto, where she met a number of his pupils.

Four advanced pupils of Professor Otto will assist in the production of "Bethany," by Rhys Herbert, to be given by the Epworth Choral Club, on March 11. Miss Platt, soprano; Mrs. Nelson, alto; Colin Macdonald, tenor, and W. J. Smith, bass, will assist.

Franz Otto, baritone, and his accompanist, Charles Stuhler, will give the program at a concert of the Epworth St. Patrick Altar Society on next Wednesday.

Fay Cord, soprano, was greeted by a full house last Tuesday in the First Congregational Church and was heartily applauded for her efforts in a highly classic program of songs. R. F. O.

TOLEDO MUSIC.

TOLEDO, Ohio, February 13, 1911.

The demand for seats for the Nordica concert is so large that the management expects Toledo to accord the diva a great welcome. Frederic Shipman and wife are now in the city looking after all arrangements for the concert, which is to be given in the Valentine Theater on February 28.

The Ohio Wesleyan Male Quartet has a three days' engagement here on March 10, 11 and 12, the occasion being the annual banquet of the O. W. U. Toledo Association.

Frances Hamilton, formerly of Toledo, now a member of the Ann Arbor University School of Music faculty, gave a recital at that institution, which displayed her capabilities as an interpreter of a well selected program of piano numbers.

The Conservatory Orchestra and the Children's Chorus of this school will each give a fine program during this month.

Paul Geddes, baritone, gave Neapolitan song groups recently at the meeting of the Scottish Rite and also at an affair given in the First Unitarian Church. Mr. Geddes has a voice of much power.

Florence Blackford, a former Toledoan, is now president of the Eurydice Club in Findlay, an organization of eighty voices, which brings noted artists to that city, and

which will, this spring, hold a two days' festival, presenting the Cincinnati Orchestra.

The Masonic Glee Club, Dr. V. O. Moore, director, is preparing a fine program for the annual party of Yondota Lodge.

Elma Schultzy Schik will give a recital in Detroit in March.

Bradford Mills is now in New York.

W. H. H. Currier, long associated with musical matters in Toledo, died suddenly February 11. He was at the head of the piano firm of Whitney & Currier, which has been in existence here for more than thirty years. His demise

R. E. JOHNSTON ANNOUNCES

Mary Garden's

FIRST CONCERT TOUR THROUGH AMERICA

Beginning at Carnegie Hall, New York City, Monday afternoon, April 3rd—and continuing through the South and West to the Pacific Coast. On this tour Miss Garden will have the assistance of Howard Brockway, eminent composer-pianist, and Arturo Tibaldi, violinist.

Note: The Pullman Co. have leased to Miss Garden for this tour the magnificent new private car, *The Mary Garden*, in which she will live and travel.

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is deeply lamented, as he was a public spirited man noted for broad generosity and civic advancement, and contributed much to the musical life of Toledo. E. D. G.

Ludwig Hess, Master Lieder Interpreter.

That Dr. Ludwig Wüllner has in Ludwig Hess a formidable rival is the universal opinion of the critics in Germany. The following eulogy which appeared in the leading Stuttgart daily is another testimonial to this fact:

Ludwig Hess stands alone among singers, a master of recital, who in his art has a rival only in Wüllner today. Singer, musician and poet are wonderfully blended in this artist, who knows how to master his voice technically as well. His program revealed an heterogeneous atmosphere, "Wer kauft Liebesgötter" following on "Prometheus." But his artistic abilities did justice to them all alike. He is pre-eminently an artist by the grace of God. What soulfulness, rich, deep feeling, passionate temperament, glowing enthusiasm, delicate idealism and, above all, what power of representation were revealed to us yesterday! Schubert's genius struck us anew, the genius of the poor Viennese boy who sat down and wrote a "Prometheus." The other less-known songs were gems of recitation as presented to us by Hess. "Der Jüngling und der Tod" afforded a very interesting contrast to "Der Tod und das Mädchen." The way Hess rendered the finale bordered on the transcendental—the wings of eternity seemed to brush past us. "Sei mir gegrüßt" was given with much feeling, the "Muscahohn" with inimitable grace, while Goethe's "An den Mond" was sung exquisitely, and the majestic "Prometheus" was delivered with all the majesty it demands. As the applause was sheer endless Hess sang "Prieslied an die Musik." The artist took our hearts captive by storm.—Schwäbischer Courier, Stuttgart.

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Gisela Weber Acclaimed in Buffalo.

The following extract from the Buffalo, N. Y., Express tells of Gisela Weber's recent appearance in that city:

A violin recital was given last evening in Twentieth Century Club Hall by Gisela Weber, violinist. Madame Weber came to Buffalo without much preliminary heralding, but it is safe to say that on a second appearance she will be greeted by a far larger audience, for she proved to be an artist of solid attainments.

Madame Weber's musical taste and knowledge were shown in the selection of her program, which embraced a sonata in D major, Handel; Corelli's "La Folia"; "Romanza," Svendsen; air, Bach; minuet, Mozart, and the A major sonata, op. 100, Brahms. Her musicianship and technical abilities were proved in her performance of these taxing compositions, which were played with seriousness and the evident desire to interpret them faithfully rather than to create striking effects.

The tone which she draws from her fine instrument is uncommonly strong and broad. It is of excellent quality. The intonation is distinctly good, as shown in the exacting double stopping of "La Folia." There is easy mastery of technical difficulties and command of a wide range of expression.

Her touch was musical, her technique fluent, and her artistic sympathy with the violin was unerring.

Frida Windolph Going Abroad.

Frida Windolph, the young coloratura soprano, about whose beauty and singing the critics have had much to say this season, is to spend considerable time abroad during the next few years. She will sail at the close of the season, returning perhaps for a short tour of America in December and January. She will, however, spend most of the time in Europe, studying under the best masters and filling concerts and operatic engagements.

Mrs. Windolph has an unusually high voice. Musicians predict a glorious career for her and there is little doubt of her attaining it. In order to devote more time to European study and engagements, Mrs. Windolph has just declined a most enticing offer to appear in a high class musical comedy.

Ormsby Re-engaged at Rockefeller's Church.

Frank Ormsby has been re-engaged for another year as tenor soloist at the Fifth Avenue Baptist Church, where John D. Rockefeller and his family worship. Mr. Ormsby has received permission from the music committee of the church to take a three months' vacation in order that he may make the tour with the Russian Symphony Orchestra this spring. Last Thursday, February 16, Mr. Ormsby sang at Concord, N. H.; yesterday (February 21) he sang in Norristown, Pa. Another date this month includes a concert in Defiance, Ohio, on February 23.

Elsa Rau in Concert.

Frequent mention has been made in these columns of the successful concert work of Elsa Rau, the young German pianist. Following are two more tributes to her art:

Elsa Rau, in a number of Chopin interpretations, proved herself to be a pianist who is technically skillful and well developed musically.—Oosteezeitung, March 15, 1910.

In Elsa Rau we heard an exact and careful Chopin player. In the E major etude and the "Ecosseuses" she showed great virtuosity, and in the berceuse and A flat ballad admirable musical feeling.—Stettin Neueste Nachrichten, March 15, 1910.

Her grasp of the great role which she interpreted had deepened and seemed much refined. The lights and shades, the delicacies and subtleties of Isolde's character, were made more clear to us by Madame Galski than twelve months ago. And this without the sacrifice of breadth, depth or simplicity.—New York American.

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RUBINSTEIN CLUB'S MIDWINTER CONCERT.

Valentine Night (February 14), the Rubinstein Club gave the midwinter concert of its twenty-fourth season in the ballroom of the Waldorf-Astoria. Every seat in the boxes and the auditorium was filled as the members of the club appeared on the stage to take their usual places. The decorations consisted of growing palms and the red and white colors which have long distinguished this society of musical women. Mrs. William Rogers Chapman again sat at the head of the sopranos, while her husband, Mr. Chapman, officiated as the musical director.

The soloists of the night were Marie Rappold, the prima donna from the Metropolitan Opera Company, and Hans Kronold, the cellist and composer. The program opened with two Rubinstein numbers, an arrangement of the familiar romance in E flat, and the poetic lied, "Thou Art Like Unto a Flower." One thing, this club never forgets to honor its "patron saint."

No "saint" who passed out from human form ever had a better heart than Anton Rubinstein. If you doubt it, read his life. In this age of greed and money worship, it is inspiring to find that the once adored pianist and composer never cared for lucre beyond using it for the good of others. He doubly immortalized himself, first by his music, and second by the influence of his career. Many musicians yet unborn will be benefited by the Rubinstein Prize which once in five years sends many young and ambitious students to try for it in one of the capitals of Europe. Anton Rubinstein was a man of lofty mind as well as a genius. The only things that distressed him were injustice and pettiness.

The program for the concert last week contained many light compositions. In fact so many that Mrs. Chapman in a few words to the writer made some apology for the music. But as Mrs. Chapman explained, the subscribers to these concerts want this style of music and as they pay for it, it is quite within their rights to send in requests for music that they enjoy. There is no dearth of orchestral music in New York now, and with the many heavy operatic presentations at the Metropolitan Opera House, there is justification for the kind of programs offered by the Rubinstein Club. If the club numbers were of light calibre, the soloists contributed music more serious in character. The program for the night follows:

Romance	Rubinstein
Thou Art Like unto a Flower	Rubinstein
	Rubinstein Club.
Hungarian Fantaisie	Moor
	Hans Kronold.
Aria, Il Trovatore, from Fourth Act	Verdi
	Marie Rappold.
Three Sketches from Italy (first time)	Gretschner
Tarantella.	
In Venice.	
Carretta Siciliana.	
	Rubinstein Club.
De Coppah Moon	Shelley
	Rubinstein Club.
Vissi d'Arte (from Tosti)	Puccini
Heidenroslein	Schubert
Spring Is Here	Edith Dick
Chanson Provencale	Dell 'Acqua
	Madame Rappold.
The Lost Chord (by request)	Sullivan
	Rubinstein Club.
I Made a Little Song One Day	Henry Bickford Pasmore
	Rubinstein Club.
Romanza (from Tannhäuser)	Wagner
Air Religieux	Kronold
Minuet	Mozart
	Mr. Kronold.
The Moon Hangs Low	William R. Pence
Don't You Mind the Sorrows	Eugene Cowles
	Rubinstein Club.
Ave Maria	Bach-Gounod
	Madame Rappold.
Indian Serenade	Lorena Beresford
	Rubinstein Club.

The club, under William R. Chapman's direction, sang with finish and refined tone quality. The one novelty of the evening, which consisted of Italian sketches by Gretschner (English translation by Henry G. Chapman) had the "atmosphere" of light and music loving Latins of Southern Europe, but beyond this there was nothing striking in the music. The ovation for the club followed the beautiful singing of Sullivan's "Lost Chord," which was given with organ, piano and cello accompaniment. This number had to be repeated.

Mr. Kronold played with his customary art, which is truly soulful and musicianly. After the Moor fantasia, he performed as his first encore an attractive arrangement of Liszt's "Liebestraum." These many arrangements of music written for piano and voice for the violin and the cello have enriched to considerable extent the repertory of these beautiful string instruments. Mr. Kronold was very cordially received, as he deserved to be.

Madame Rappold received several ovations. The prima donna looked extremely handsome and her singing can be

described only in extravagant words. No greater singing has been heard in New York this winter. The voice of the soprano is of the loveliest timbre, pure as a silver bell in the upper range, mellow in the middle voice and rich in the lower register. But it is her manner of singing that particularly challenges the critical to marvel. It is great vocalization and let us hope all the American people will learn how to value it. At the Metropolitan Opera House this season Madame Rappold has sung the role of the Duchess Leonora in several performances of "Il Trovatore." THE MUSICAL COURIER has reviewed the performances and hence all that remains to say regarding her singing of the great aria in the fourth act of the opera, is that it was marvelous. After several frantic recalls, Madame Rappold gave as her encore "Komm mit Mir in der



MARIE RAPPOLD.

Frühlingsnacht" by Van der Stucken. Musical accompaniments for the prima donna were played by Eugene Bernstein.

In his group of pieces, Hans Kronold played with great delicacy and charm and again his admirers brought him back to add an encore, for which he played the Schubert "Serenade."

Madame Rappold's singing of the "Vissi d'Arte" from "Tosca" afforded more evidences of her advancement as a dramatic singer. Above all, one rejoiced at the pure tones and the elegant phrasing which proclaims the consummate artist. The other songs in the group following the number from "Tosca" were delightfully sung and for her second encore Madame Rappold added "The Open Secret" by Woodman.

There was another ovation toward the close when Madame Rappold sang the "Ave Maria," for which she had piano and organ accompaniment and cello obligato played by Mr. Kronold. She sang this familiar "Prayer" exquisitely and late as the hour was, she was compelled to repeat it. Louis Dressler assisted at the organ and Bidkar Leete served the club as piano accompanist.

The next concert of the club will take place Tuesday evening, April 18, with Madame Schumann-Heink as the soloist.

The officers of the Rubinstein Club are: President, Mrs. William Rogers Chapman; vice presidents, Mrs. Eugene Hoffman Porter, Mrs. Samuel J. Kramer, Mrs. Samuel Lane Gross; recording secretary, Mrs. Alexander H. Candlish; corresponding secretary and treasurer, Mary Jordan Baker; directors, Mrs. John Hudson Storer, Mrs. John H. Griesel, Mrs. Charles F. Terhune, Mrs. George Walter Newton, Mrs. W. H. H. Amerman.

As a "Valentine Surprise" last Tuesday evening, the Rubinstein Club presented every person at the concert with a copy of the accompanying photograph of Madame Rappold. This souvenir of the occasion was greatly appreciated.

BUFFALO, MUSICAL EVENTS.

BUFFALO, N. Y., February 15, 1911.

Music lovers were not deterred from going to Convention Hall on St. Valentine's Eve by reason of the cotton and wool compromise storm, half rain and half snow. The occasion for the assembling of the immense audience was the desire to hear the program arranged and directed by Julius Lange for the ever popular Buffalo Orpheus Society, and also to extend a welcome to two artists appearing in this city for the first time, W. Dalton-Baker, the English baritone and oratorio singer, and Boris Hambourg, the young Russian cellist. Professor Lange prepared a program of merit, which was sung throughout exceptionally well. The first choral number was a folksong, "In die Ferne," by Ignaz Keim. Beautiful pianissimo characterized this composition. The unaccompanied chorus, entitled "Jung Volker," pleased lovers of rollicking measures. This student chorus (sung for the Kaiser prize at Frankfurt) was repeated. The second encore number, Schubert's "Wienlied," was a gem. In this there was such perfect rhythm and exquisite pianissimo that it sounded like a finished solo performance. Franz Wagner's "Dorfteigne," with its yodel, was greatly liked. This also was repeated. Choral work in waltz time is popular here. The bright ballad, "Der Jaeger aus Kurpfalz," was an eighteenth century composition. It was repeated. One felt like joining in the joyous refrain, "Trara! gar lustig ist die Yagerei allhier auf grüner Heid!" There was a fine descriptive ballad, written by Frederick Hegar, entitled "Rudolph von Werdenberg," bristling with difficulties, having frequent changes of tempo and varying modulations. The writer has been informed that the Orpheus intends to sing this stirring composition at the June Saengerfest to be held in Milwaukee, Wis. This concert of the Orpheus surpassed all former efforts. No wonder Julius Lange played and directed like one inspired when his people responded so nobly. "Land Kenning" ("Land Sighting"), Grieg, was the last choral number, which was sung majestically. Mr. Dalton-Baker's fine resonant voice and excellent German diction made the solo impressive in "Hiawatha's Vision" (scene), Coleridge Taylor. Mr. Dalton-Baker's authoritative interpretation and dignified bearing won instant admiration and several recalls, to which he responded by singing "Annie Laurie," playing his own accompaniment. Our grateful thanks are due this English baritone for not marring the simplicity of "Annie Laurie" by the introduction of impossible cadenzas. In the second part of the program, Mr. Dalton-Baker's sweet and vibrant voice was heard advantageously in "A Memory" (Goring Thomas), "Marching Along" (Maud White), and "Alt Heidelberg" (Jensen). Mr. Dalton-Baker's intelligent voice control must be a telling factor in oratorio, where so much of the music and text are semi-declamatory. When Mark Hambourg, the pianist, was heard in Buffalo some years ago, all were delighted with his virtuosity. Naturally a keen interest was felt in the coming of his younger brother, Boris Hambourg, the cellist. This young man is refinement personified, and that appealing quality is voiced in his fine toned cello. Ideality and poetry rather than virility, which does not become sentimentality, for he is too serious and conscientious to indulge in anything mawkish. He has plenty of temperament, but under superb control. His first selection, "Variations on a rococo theme" (Tschaiakowsky), was a revelation of facile technic. His tone is mellow. Hambourg indulges in no mannerisms to dazzle the eye or "split the ears of the groundlings." He loves his art with absolute sincerity, which fact is evident in all that he essays. For his first encore the youthful cellist responded by a beautiful interpretation of J. S. Bach's "Bourée." In his later soli cello sadness seemed to be the dominant feature of Caesar Cui's cantabile. A "divine discontent" was manifest in the aria (Tenaglia), and the whirling loom was made visible in Popper's "Spinnerleid," which was a brilliant example of virtuosity. The young artist was recalled many times, and played for his final number "The Swan" (Saint-Saëns). Messrs. Baker and Hambourg were genuinely delighted with the cordial reception accorded them, and commended heartily the fine singing of the Orpheus and its progressive and well equipped director, Julius Lange. Many prominent musicians called after the concert to offer personal congratulations.

Next week the annual "masquerade" ball of the Buffalo Orpheus will be given in Convention Hall. It is sure to be a brilliant social affair.

Last Sunday the free organ recital in Convention Hall was given by Edward Napier, organist and choirmaster of the Church of the Ascension, Pittsburgh, Pa., assisted by his daughter Dorothy, violinist, a pupil of Luigi von Kunitz. The program was good, but the writer was unable to be present.

V. K.

"I flatter myself I've made a hit with this song. Er, by the way, who was the gentleman that was moved to tears and went out?"

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56 BLOOMSBURY STREET, BEDFORD SQUARE, }
LONDON, W. C., February 11, 1911. }

Elena Gerhardt gave her last London song recital, until May, in Queen's Hall, February 8, with Paula Hegner, accompanist. The program was as follows:

Provençalisches Lied	Schumann
Mondnacht	Schumann
In's Freie	Schumann
Nussbaum	Schumann
Ich groÙe nicht	Schumann
Frühlingsnacht	Schumann
O Nachtigall, dein süßes Schall	Brahms
Schwalbe sag' mir an	Brahms
Immer leiser wird mein Schlummer	Brahms
Vergebliches Ständchen	Brahms
Sapphische Ode	Brahms
O liebliche Wangen	Brahms
Im Herbst	Robert Franz
Am Ufer des Flusses	Jensen
Ich hab' ein kleines Lied erdacht	Bungert
Lied der Ghawaze	Weingartner
Es blinkt der Thau	Rubinstein
Frühlingslied	Rubinstein

Miss Gerhardt was in excellent form and the entire list was presented with unwavering vocal charm and that individualized analysis of each and every song that has long come to be a distinguishing characteristic of all her work. She is indeed a consummate mistress of the German lied. At the close of her program she was compelled to give three encore numbers: "Ständchen" and "Heimliche Aufforderung," by Strauss, and "Der Schmied," by Brahms. If one may venture to make a selection as perhaps par excellence, from a program that was delivered with compelling charm, then the Bungert "Ich hab ein Kleines Lied erdacht" may be mentioned as that one. The final phrase: "Mein Lied von der Herzenskönigin Heut sang es die schöne Mullerin, Sanzeise," sung by Miss Gerhardt as one long phrase, rallentamento, and without a breath, and with an exquisite mezza-voce quality of voice, brought the audience to a rapturous degree of applause, in response to which the singer repeated the second verse, with the long phrase equally as well presented the second time, and the applause was tremendous.

Kreisler was heard in recital with the Queen's Hall Orchestra, February 7, under the direction of Sir Henry Wood, when he played the Mozart concerto in D, No. 4, the Tchaikowsky and the Elgar concertos. The grace and the beauty of finish in Kreisler's playing of the Mozart concerto, his brilliant conception of the Tchaikowsky, and his masterly delineation of the Elgar concerto, made this concert one of impressive and memorable interest.

Raymond Roze (son of the celebrated singer Marie Roze), who was associated with the Beecham Opera Company during its Covent Garden season, recently conducted three of his orchestral compositions in Paris, at the Sunday afternoon Secchiari concerts, and at this same concert Madame Litvinne sang two of Mr. Roze's songs, "Je

t'écris" and "Ave Maria." All five compositions were most cordially received.

C. G. Ashton-Jonson has just returned from a most successful lecture tour of the United States. Mr. Jonson gave an extensive series of lectures on musical subjects under the auspices of various educational institutions, and he has been re-engaged for next season, when the entire course will be delivered under the direction of the Civic Forum. Mr. Jonson will give his first London lecture, since his return from abroad, February 21, on "Nationality in Art," at the home of Lady Tennant.

The appearance of the Rosé Quartet in a series of concerts, during February, must mark an epoch in London's chamber music standards. Not since the memorable visits of the Flonzaley Quartet has such perfection of ensemble playing been heard. Composed of Prof. Arnold Rosé, first violin; Paul Fischer, second violin; Anton Rugitska, viola, and Friedrich Buxbaum, cellist, these four artists form a combination that in musicianship, innate musical feeling and perfect adjustment in tonal qualities and dynamic balance must ever remain a criteria for amateur and professional alike. At their first Broadwood concert,



ELIZABETH BARRETT BROWNING.
Born in 1809. Married in 1846. Died at Florence, 1861.
(By Field Talfourd, in National Portrait Gallery, London.)

given February 2, the program was constructed of the Beethoven quartet in B flat, op. 130; Brahms' clarinet quintet, with Charles Draper, clarinetist, and the Schubert posthumous quartet, "Der Tod und das Mädchen," which latter composition was last heard here at the first in the Flonzaley Quartet series of concerts given in Bechstein Hall, in November, 1909. A work demanding an exactitude of technical finish and a sympathetic musical understanding and appreciation of the complex charm of its lyric and emotional content, in which respect it is one of the most impressive quartets ever constructed, the interpretation accorded it by the Rosé Quartet was an achievement of the greatest artistic value; an achievement that made an immediate appeal through the finish of its delineation of the contrasting moods of the lyric, dramatic and

tragic, which were presented with exquisite nuance of tonal effects. A striking feature at all times of the Rosé Quartet playing is the beauty and finesse of the gradations of the ensemble tone. No one instrument ever predominates as an instrument, and the smooth and resonant quality of the mezza-voce, the pianissimo effects in general, are marvelous in the quality of their veiled tonal modulations. At the second Broadwood concert the program consisted of quartet in C, by Mozart; quartet in G, op. 74, No. 3, by Haydn, and the Brahms sextet in B flat (No. 1, op. 18). In this latter work the Rosé Quartet was assisted by Patience and Maud Lucas, violist and cellist, who have studied in Vienna at the Conservatory with Professor Rosé and his assistants. In the Brahms work, a masterpiece in the nobility of its ideas and the loveliness of its themes, as well as in the clarity of its profound workmanship, the same perfection of ensemble work was maintained. A certain dramatic sense and a tremendously effective rhythmic impulse added additional charm to the Brahms number. The audience was enthusiastic and the artists were compelled to acknowledge many recalls.

Katharine Goodson gave a brilliant interpretation of the Tchaikowsky concerto in Albert Hall, January 29, with the new Symphony Orchestra, under Landon Ronald. The work calls for vigor and exuberance, as well as for delicacy of sentiment, and Miss Goodson is one of the few women pianists who have the requisite physical strength necessary for the first and well balanced ideas of the second.

Emil Sauer was the soloist with the Queen's Hall Orchestra, Sir Henry Wood, conductor, February 4, playing the Beethoven concerto, No. 4 in G. The orchestral numbers were symphony No. 29, in A (Köchel No. 201), Mozart; Grieg's "Lyric Suite," and variations on a theme by Tchaikowsky.

Blanche Marchesi will be the soloist at the twelfth concert of the Société des Concerts Français to be given in Bechstein Hall, February 22. Madame Marchesi will sing songs by Erik Satie, accompanied by the composer. Mr. Moret has written some very beautiful songs, mostly to poems by Jean Richepin, and Georges de Porto Riche, Leconte de Lisle. Among his other compositions may be mentioned several for violin and piano, and the music to Eugène Morand's play "S'il heureuse." Having been awarded first prize in violin playing at the Paris Conservatoire, where he also was a pupil of Massenet, Mr. Moret began his career as a violinist, and appeared at many concerts in France, and also here in London. Of late he has devoted his entire time to composition, and is now at work on the score of his first opera.

Vocally and ethically, a program devoted solely to ballads, and to operatic arias with piano accompaniment, is apt to prove a bit wearisome in these days of the higher musical culture among all classes. However, the "operatic and ballad concert" given by Gwilym Wigley, tenor, and Alfred de Manby, in Bechstein Hall, February 7, drew a fair sized audience that was most liberal in its applause of both vocalists. The assisting artist was Nadia Sylva, violinist. Little need be said of Miss Sylva; she is one of England's recognized violinists and is always a favorite on any program she may appear. On this occasion Miss Sylva played "La Complaisante" by C. Ph. E. Bach; "Le Bavolet Flot-

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tant," by Couperin; minuet, by Beethoven; and Zarzky's mazurka, with all her accustomed brilliancy of style and purity of tone. Of the two singers, Mr. de Manby excels in the much greater degree, vocally and interpretatively. He possesses that rare qualification, a natural voice, a smooth, clear, resonant bass-baritone, which he has, no doubt, improved by training, but which retains the unmistakable quality of the born voice in contradistinction to the made voice. But there is a made portion to Mr. de Manby's voice also, and that is the upper register. Timbre, quality and control characterize the lower and middle registers, but the high notes are but a feeble extenuation. They are badly placed, or they are not there and the forcing process of attaining them as demonstrated by the singer must eventually wreck the whole voice if persisted in. Mr. de Manby's program included "Ellaggiama m'amò," by Verdi, which, all thing considered, was the most artistic number given by him. The question of interpretation is always very controversial, but when a singer diverges from the accepted standards of tradition, especially of the Italian operatic school, without justifying his substitutions by equally artistic ideas if not better, then there arises the question, Why the divergence? To go into detail would consume too much time and space, but in tempi, phrasing and extraction of the real meaning of such numbers as the above mentioned Verdi selection; "Vi ravviso" from Bellini's "La Sonnambula"; and as Marcello in a duet from Puccini's "La Bohème," Mr. de Manby allows himself too much freedom, without any apparent justification, artistically or otherwise. In a group of songs the singer reached a higher artistic plane. Here he was "natural," his innate musical feeling seemed to have more spontaneous freedom and in Vincent Thomas' "A Garden of Roses," "Still as the Night," by Bohm; "Sons of the Sea," by Coleridge-Taylor, and especially in the exquisite "Vertige," by Raymond Rose, Mr. de Manby was the singer with voice, charm and musical feeling. Mr. Wigley, tenor, has perhaps a future, but here again the voice is forced and the Italian blatant tone too conspicuous. Mr. Wigley began his program with MacDowell's "Thy Beaming Eyes," an unquestioned lovely song, but not one for the initial number of any program. This was followed by Florence Alyward's "Renunciation." Both songs are to verses in homage of eyes, one to beaming eyes and one to pleading eyes, but there their similitude ends, and neither of them finds its proper environment as the opening "a" and "b" of a program. Other songs by Mr. Wigley were Beethoven's "Adelaide," with the beauty of the classic lines entirely obscured through the singer's interpretation of its non-recognition. Mr. Wigley also sang "O Paradiso," from Meyerbeer's "L'Africaine," "Celeste Aida" (Verdi), and Rodolfo in the Puccini duet. The accompanists were Frank Mummery and Orton Bradley.

The McConnell-Wood Northumbrian Choir gave its annual concert at Aeolian Hall, February 4. The feature of interest in a program containing many interesting numbers was Margaret Meredith's two choral works, the Requiem on the death of Queen Victoria and "Sursum Corda." Both compositions have been heard before with orchestra, but on this occasion the organ was substituted. Of the two compositions "Sursum Corda" is the greater inspirational conception. Many beautiful themes are utilized, and the union of word and tone is well adjusted in accordance with mutual accents. There is a very lovely

contralto solo, to "The Lord Is My Shepherd," which was sung with much taste by Phyllis Lett. The choruses are particularly well constructed and with organ accompaniment are in effect more suggestive of the religious spirit than they had appeared to be with orchestra. Mrs. Meredith's compositions have received several public hearings within the last year, and a new work the composer is now engaged on will receive its initial performance in the near future. The singing of the McConnell-Wood choir was in every respect a pleasure to hear. The voices are young and fresh, the tonal quality pure and well balanced in the four divisions, and in several part songs their best work of the evening was accomplished. Mr. McConnell-Wood is to be congratulated on his results. The soloists were Phyllis Lett, Victoria Hopper, Lillie Chipp, Maurice Pearce, Arthur Hopper, Gershorn Parkington (cellist), Mrs. Meredith (pianist) and Marie Fairs and Dorothy Grason (accompanists).

Perceval Allen will leave for the United States in March to fill a long list of engagements with the Theodore Thomas Orchestra, with which organization Miss Allen has made previous tours. Within the year Miss Allen has



PERCEVAL ALLEN.

filled over two hundred engagements. She has appeared at innumerable concerts, created some new roles in opera, and sung for the first time several new works produced at the festivals, besides appearing frequently in her old and established operatic roles. Recently Dr. Hans Richter wrote her the following complimentary note:

Your personification of Elizabeth was excellent, a real model. Everybody was delighted and so, too, was yours, very sincerely.

The Bach Choir will give the Bach "St. Matthew Passion" music with full orchestra, under the direction of

Dr. Hugh P. Allen, February 17, in Westminster Abbey. The soloists will be Rhoda von Glehn, Dilya Jones, Gertrude Elwes, Campbell McInnes and Bertram Mills.

Among the attractions booked by Daniel Mayer for the early spring are Marcan Thalberg, pianist, who will give three recitals in Aeolian Hall, in March and April, and Ilma Adowska, soprano, who will appear with orchestra in Queen's Hall, March 13.

At Joseph Holbrook's third chamber music concert, to be given February 17, the composer's new quintet for clarinet and strings will be heard for the first time. Other numbers are sonata for violin and piano by Cesar Franck, quartet for piano and strings by Strauss, and some songs by Holbrooke.

Gaston Sargeant, the American basso, who made his debut at Covent Garden during the regular season last year, and later was engaged by the Beecham Opera Company, has been engaged by Ernest Doenhoff for his season of the "Ring," to be given in the principal English provincial cities and in Glasgow and Edinburgh. Mr. Sargeant will sing Fafner and Titurel in a concert production of "Parsifal."

A delightful at home was given by Ernest Groom at his residence at York Terrace, Regent's Park, in January. A musical program of much interest was given by Yvonne de St. André, Edith Clegg, Mary Grey, Mrs. Vlasto, Wladimir Cernikoff, Bertram Binyon and Mr. Groom, who sang some very attractive songs by Sidney Stoeger, accompanied by the composer. Another charming at home was that given by Wladimir Cernikoff, on Thursday of this week, for Paul Reimers, who is giving a vocal recital in Aeolian Hall today.

Mrs. Fletcher-Copp has been meeting with much success in the introduction of the Fletcher music method throughout England. Recently she lectured before the Incorporated Society of Music at Birmingham; in Manchester, at the Royal College of Music; at Cambridge, and in London before the Froebel Institute, besides a number of lectures before various societies here, and under the auspices of many private schools and institutions. Besides carrying on her lectures Mrs. Fletcher-Copp has been very busy with a large class of teachers who are to carry on her ideas and methods in England after her return to America in the spring. EVELYN KAESMANN.

Helena Lewyn in Cincinnati.

Helena Lewyn, the young pianist, had another successful appearance in Cincinnati recently. The appended notice is from the Cincinnati Enquirer:

Helena Lewyn, a talented young pianist, gave a recital before the Woman's Club last Wednesday afternoon. Her program was an ambitious one, beginning with the B flat minor sonata of Chopin and including also that composer's F minor fantasia, D flat nocturne and G minor ballade. List was represented by his transcriptions of Schubert's "Auf Dem Wasser Zu Singen," and the wedding march and fairy dance from Mendelssohn's "Midsummer Night's Dream" music. Miss Lewyn has a strong and facile technique and plays with freedom and sureness. There is a certain virility to her playing which is marked for one of her sex and age, and altogether she gave her program with a display of virtuoso talent and no little musicianship.

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CAMPANINI, MASTER CONDUCTOR.

The reappearance of Cleofonte Campanini in New York after a regrettable absence of nearly two years has been so widely acclaimed by press and public that a resume of his remarkable career in this country becomes the pleasant duty of *THE MUSICAL COURIER* to perform at this time.

It was in the year 1907 that Cleofonte Campanini returned to New York after an absence of nineteen years, to organize and conduct a season of opera under the management of Oscar Hammerstein. He came with a great European reputation as one of the foremost conductors of his time, and was engaged at a princely salary.

Naturally, all artistic America was on the qui vive to make the acquaintance of the much heralded musical director, and when whisperings came from the preliminary rehearsals at the Manhattan that a new force had arisen in the musical world, expectation became rife almost to a sensational degree. Gossip had it that here actually was a man who threw tradition to the winds and who insisted upon the same accuracy and thoroughness from his principal singers as from the humblest chorister; who spared neither time nor trouble in achieving results satisfactory to his artistic sense, and whose daily pabulum consisted of rehearsals, morning, noon and night. He fashioned out of heterogeneous and diverse elements the orchestra which later amazed critical and ultra-critical New York when, after weeks of great labor, he made his debut before a crowded and excited audience at the Manhattan Opera House. Campanini at once achieved a personal triumph that was as flattering as it was well deserved. He became a popular idol. The critics lavished poems of praise upon his work and the public applauded him to the echo at his every appearance. Any ordinary person's head would have been turned by so much appreciation, but Cleofonte Campanini is not an ordinary man. As his success increased so did his responsibilities, and he worked harder than ever to maintain and augment his supremacy and prestige.

However, there were not wanting good people who said: "He is all very well in Italian opera, but wait until he undertakes French opera; then we will see brilliant work." The patient public did wait and saw "Thais," which was given with a brilliancy and a finesse hitherto unknown in opera in New York, and was received with extraordinary enthusiasm. "Louise" followed. Here was a score abounding in difficulties sufficient to tax the skill of Campanini to the utmost, but he surmounted them easily and brilliantly, and caused real astonishment with the thorough way in which he entered into the spirit of the French music. How well he masters it was demonstrated the other day, when "Louise" was played at the Metropolitan and unanimously acclaimed by the New York critics.

If "Louise" abounds in difficulties, what is to be said of "Pelleas and Melisande"? In the whole realm of music there is not a score more difficult of interpretation than Debussy's setting of Maeterlinck's poetical play.

This is what Henry T. Finck, the distinguished musical critic of The New York Evening Post, says of Campanini's rendition of "Pelleas and Melisande":

If Cleofonte Campanini were a Frenchman, born in Paris, and a cousin of both Debussy and Maeterlinck, he could not have entered into the spirit of this opera more thoroughly than he did. The subtlety of the orchestral music, its gossamer texture, its shifting kaleidoscopic colors, were revealed by him in his usual masterful way.

That is indeed the secret of Campanini's strength—his ability to identify himself with the music he interprets and to reveal its spirit and innermost thought to his listeners. For the same reason he made such a success of "Le Jongleur de Notre Dame" in New York, although it failed in London, notwithstanding the fact that in the latter place it was directed by no less an authority than Messager.

"Samson and Delilah" added further to Campanini's reputation, which by that time was absolutely secure; but the crowning feature of his three years' direction of the Manhattan Opera House was his production of "Salome." All musical New York united in admiration of his colossal

and successful labors, and overflowing houses were the reward of his faithful devotion to his self imposed task.

While all the world, however, was singing Campanini's praises for "Salome," he was strenuously rehearsing "La Princesse d'Auberge," destined to be his last production at the Manhattan. Differences arose between him and the manager, and they separated, greatly to the regret of the musical public of this city.

The moment it became known that Campanini was free he was literally "snowed under" with offers of engagements and accepted a most flattering one from the San Carlo at Naples. Negotiations were at the same time opened for the formation of the Chicago Grand Opera Company. Andreas Dippel, who was offered the management, accepted only on condition that Campanini be secured as general musical director. After much negotiation he was eventually engaged at an enormous salary. His unceasing labors in Chicago, his extraordinary success, the remarkable enthusiasm he inspired there and the brilliant fetes given in his honor are facts too recent and too well known to be recounted now.

One of the souvenirs of his Chicago stay, which Cam-



CIGARETTE CASE PRESENTED TO CAMPANINI BY DEBUSSY.

panini prizes beyond value, is the following letter from Frederick Stock, conductor of the Theodore Thomas Orchestra, which explains itself:

My DEAR MAESTRO:—I desire to congratulate you most heartily upon the wonderful success with which our permanent Opera has been inaugurated, a success for which we all must admire you, and thank you as well. "Pelleas et Melisande" on Saturday afternoon was the most ideal thing imaginable, and I never have heard a more brilliant and thrilling performance of "Aida" than that given under your splendid leadership last Thursday. I am glad and proud that Chicago is ready to fully appreciate your genius, and hope that you will like Chicago well enough to be with us for many, many years to come.

With cordial wishes for your artistic and personal welfare, I am,
Most sincerely yours
(Signed) FREDERICK A. STOCK.

Campanini's influence is already felt outside of New York and Chicago. In St. Louis, St. Paul, Milwaukee and Baltimore music lovers travel from far and wide to see him conduct and hear his famous orchestra. New York knows him only as a great leader of Italian and French operas. When the occasion arises it will see in him also one of the splendid exponents of German music drama, although his excursions into the Wagner domain have been confined here only to orchestral excerpts from the master's operas. Campanini is an enthusiastic and learned devotee of German music drama, and it is one of the regrets of his life that he has not had the opportunity to conduct Wagner in New York. Next season, however, he will certainly produce the "Ring" and other Wagnerian works in Chicago, and it is to be hoped that an opportunity will be afforded him to conduct a few similar performances in New York.

The subject of this sketch is also one of the most sincere advocates of opera in the English vernacular and the engagement of American singers for American opera. All things being equal, he always favors Americans over artists of foreign nationalities.

Of Campanini's unflagging labors the world has heard a good deal—but last Sunday's is a typical "rest day's" program:

Orchestra rehearsal, 9:30 to 12:45.

Stage rehearsal (artists), 1 to 2.

Orchestra rehearsal, 4 to 7:30.

Stage rehearsal, 9 to 12:30 p. m.

That will give some idea of the immensity of Campanini's labors and also a clue to his success.

The former Manhattan leader is even better known in the leading opera houses of the world than he is in New York and Chicago. He has been principal conductor at Covent Garden for the past seven years and has been re-engaged for the next three years at the highest salary ever offered a conductor in England. It is well known that royal pressure was brought to bear to retain his services at any cost—particularly for coronation year.

Campanini will surprise the Western world when he is ready to begin on the realization of his projects for opera in English, and when Campanini contemplates anything it does not take him long to translate thought into action.

LOS ANGELES MUSIC.

LOS ANGELES, Cal., February 12, 1911.

The fourth concert of the Los Angeles Symphony series marked another interesting milestone in local history. Conductor Harley Hamilton prepared the following attractive program: First symphony, Mendelssohn; symphonic poem "Mirage," Shapleigh; "Overture to Anacreon," Cherubini; and concerto for violin, Brahms, which put in evidence the good qualities of Arnold Krauss, concertmaster of the orchestra.

Frank H. Colby, the able organist and director of St. Vibiana's Cathedral, has composed a beautiful sacred song which he has dedicated to Harry Clifford Lott, the well known local baritone.

The Brahms Quintet Club gave its second chamber music recital to a remarkably large audience, proving that the Quintet is worthy of the accorded patronage. Tchaikowsky's quartet, op. 11, and the Gade piano trio, op. 42, formed the program. This concert was the means of presenting to our music lovers Augustin Calvo, the happy possessor of a deep, round and velvety bass voice, who has come to establish himself in Los Angeles. He sings with convincing and soul moving

style, yet wanting in more control of the mezza voce. His "Pif Paf" song from "Les Huguenots," was received with loud applause.

The control of mezza voce is a graceful resource of our new tenor, Arthur Alexander, who knows when to use it, and always effectively. He gave a song recital, singing a long and varied program, showing maturity of thought in his interpretation of past and present composers, thus commanding the attention of his listeners.

A Schubert anniversary concert was given by Margaret Goetz assisted by Arthur Alexander, Ada Marsh Chick, Gertrude Ross, Gladys Downs Creghton, Oscar Seiling and Axel Simonson. Of course the program consisted of Schubert's vocal and instrumental selections only. The writer having received the program too late, is limiting himself to a passing mention of the event. R. LUCCHESI.

Morton Adkins' Growing Popularity

Morton Adkins, the baritone, continues to grow in popularity. The singer's recent success in Rochester, where he was heard in recital, brought him many compliments. Among the songs on his list which met with special favor were Arthur Bergh's "The Night Rider," Sidney Homer's "A Fiddler to Dooney" and Edward German's three songs from Kipling's "Just So" stories—"The First Friend," "There Never Was a Queen Like Balkis" and "Rolling Down to Rio."

It is a pity that for practical reasons Giulio Gatti-Casazza feels obliged to break away in the case of "The Bartered Bride" from his general rule of presenting every work in the language in which it was written, for "Prodana Nevesta," as the work is called in Bohemian, must lose much of its special charm in the process of translation. Indeed, the awkward effect of the German is apparent even to persons who cannot judge the value of the original text.—New York Press.

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Dalmores in the Monumental City.

Charles Dalmores, the great tenor, was interviewed last week by a reporter of the Baltimore American, and, judging from the meeting between the singer and the newspaper man, it all resulted in "peace on the Patapsco." Mr. Dalmores was asked some pertinent questions, and he answered them with characteristic gallic wit and directness. Here is the little story from the American:

M. DALMORES ARRIVES.**TENOR WHO SINGS TONIGHT SPEAKS OF AMERICA.**

Charles Dalmores, who sings in "Carmen" tonight at the Lyric, found Baltimore a very uninteresting place when he left Union Station last night about 7 o'clock. Mr. Dalmores is a famous French tenor; he practically introduced such famous operas as "Thais," "Salome," "Louise" and others to the American public, and makes his first appearance here tonight. After writing his name on the register of the Hotel Belvedere, he went up to his room, took a yellow-backed French novel from his suitcase and climbed into bed, where he was enjoying his classic when a reporter knocked at his door.

Monsieur was delighted to meet the gentleman from the paper. He was glad to find some one to talk to, and his first words were about America, its customs and usages. "Oh," he said, with a lifting of the brows and a characteristic shrug that betrayed his nationality, "but you Americans have queer ways, you see. And you call yourselves free, yet when I was poorer than now I used to do what I pleased in Brussels and other European cities. On Sunday I drank my beer and listened to the music. Here you have—what is it—the lid sat down upon?"

"And then the American woman. I like to talk about her. She is the prettiest, loveliest creation on the globe, but my, my, she leads you men around just like this," and Mr. Dalmores grabbed his nose with his forefinger and thumb, and intimated that American women led their husbands by the nose.

"Suffragettes? O, no; but we French think them ridiculous," he said. "They are no problem at all. If any woman mentioned it she would be deemed one big silly. The men do the voting. Maybe they want the vote so they can decide what kind of dresses they will wear; skirts and all that sort of thing. But we French laugh at 'em.'"

Mr. Dalmores has been re-engaged by the Chicago Grand Opera Company for another season, and if proficient in the language, hopes to be able to sing in English next year.

Mary Cracroft at Barnard Club.

An interesting program was given by the English pianist, Mary Cracroft, at the Barnard Club, February 8, which included the pianist's own arrangement of the Bach prelude and fugue in B flat for organ.

Miss Cracroft is an artist who is sure to become famous, for her work is only of the highest musical and intellectual order. She has something to tell us, and she does it in a masterly way. Following is her program of the recital:

Prelude and fugue in B flat for organ (MS. arrangement).	Bach-Cracroft
Minuet in D.....	Mozart
Three harpsichord pieces.....	Scarlatti
Deux Arabesques, No. 1 in E major, No. 2 in G major.....	Debussy
Selections from suite, Cinq des Enfants—	
The Little Shepherd.....	Debussy
The Snow Is Dancing.....	Debussy
Gardens in the Rain (Estampes).....	Debussy
Two legends—	
St. Francis Walking on the Waves.....	Liszt
St. Francis Preaching to the Birds.....	Liszt
Nocturne.....	Chopin
Le Roi s'Amuse.....	Delibes
Coucou.....	Arensky
Valse (Nuit d'Egypte).....	Arensky-Silotti
Fire Music (Walküre).....	Wagner-Brassinoff
Prelude, op. 26, No. 8.....	Rachmaninoff

Frances Alda's Song Program.

Frances Alda, the prima donna, will present the following program at her first song recital in Mendelssohn Hall, Friday afternoon, March 3:

Loreley.....	Catalani
(First time.)	
Amarilli.....	Caccini
Un bottone di rosa.....	Anon., seventeenth century
(First time.)	
Oh, Sleep, Why Dost Thou Leave Me?.....	Handel
Nymphs and Shepherds.....	Purcell
Laue Sommernacht.....	Alma Maria Mahler
(First time.)	
Persisches Lied: Ich fühle deinem Odem.....	Rubinstein
Er ist's.....	Schumann
Wiegenlied.....	Humperdinck
(By request in English.)	
Abendstücken.....	Schindler
(First time.)	
Chanson triste.....	Duparc
Chant juif.....	Moussorgsky
(First time.)	
Romance.....	Debussy
Oh, si les fleurs avaient des yeux.....	Massenet
Chant venitien.....	Bemberg
Disonance.....	Borodin
From the Land of the Sky Blue Water.....	Cadman
Murmuring Zephyrs.....	Jensen
The Crystal Spring.....	Anon.
(English folk song, first time.)	
Shepherd, Thy Demeanor Vary.....	Wilson

Florence Mulford in a Sacred Role.

Florence Mulford's beautiful impersonation of the Virgin in Pierné's "Children of Bethlehem," as presented on the recent tour of the New York Symphony Orchestra, has been heralded by numerous critics. The Springfield, Mass.,

Republican of February 1, 1911, in a careful criticism of the work, says:

Madame Mulford gave a noble interpretation of the difficult part of the Virgin, singing with pure and dignified style.

The Meriden Morning Record of January 31, 1911, says:

The role of the Virgin was taken by Florence Mulford and to her thoroughly artistic interpretation much of the success of the little opera is due. She possesses a mezzo-soprano voice which is full of color and lends itself to the expression of the different moods of this mother of a heavenly child. The lullaby to the Christ was sung with exquisite feeling, the love and anguish in the heart being wonderfully expressed in the voice. The vocal and physical picture was alike a delight and satisfaction.

Isabella Beaton's MacDowell Recital.

Isabella Beaton, the composer pianist, gave a recital in Cleveland, Ohio, February 4. Her program was devoted to compositions by MacDowell. It was a most interesting list and was beautifully played by Miss Beaton in the following order:

New England Idylls, op. 62.
An Old Garden.
Mid-winter.
Mid-summer.
With Sweet Lavender.
In Deep Woods.
Indian Idyl.
On an Old White Pine.
From a Log Cabin.
Sea Pieces, op. 55.
To the Sea.
From a Wandering Iceberg.
A. D. 1620.
Starlight.
Song.
Nautilus.
Piano concerto No. 1, A minor, op. 15.
Maestoso. Allegro con Fuoco.
Sorata eroica, G minor, op. 50.
Concerto No. 2, D minor, op. 23.
Larghetto calmato.

Miss Beaton presented a Bach program, February 18, and on February 25 she will give an entire Grieg program.

Helen Waldo's Return Engagements.

Helen Waldo, the young contralto, left New York, February 12, for another tour on which she will fill a series of re-engagements. Miss Waldo has filled bookings in Wooster and Springfield, Ohio; Bloomington and Decatur, Ill.; Green Bay, Oshkosh and Appleton, Wis. Among the winsome singer's return engagements, the following speak for themselves:

Philharmonic Club and Celtic Society, of New York; Traveler's Club, Newark, N. J.; Paterson Festival, Choral Club, Bayonne, N. J., and Women's Club, Jersey City.

Purdue University, Indiana, has just been engaged for a third recital; University of Indiana; Wooster, (Ohio) University, and Ursuline Academy, Toledo, Ohio; Cumberland (Pa.) Valley Normal School; St. Mary's Hall, Shattuck School, in Faribault, Minn.; Ludington (Mich.) Assembly; Lawrence (Wis.) Conservatory; Twentieth Century Club, Oshkosh, and Stevens Point Normal School, Oshkosh, Wis.

Miss Waldo has done much work in oratorio and concert, but on the present tour is giving her clever programs of "Child Life in Songs" as follows: Mother Goose rhymes, animal airs, songs of the open, melodies for work, lyrics of other lands, bed time songs, songs of long ago. This artist is under the management of the E. S. Brown Concert Direction.

Franklin Riker's Engagements.

Franklin Riker, the tenor, is having many engagements this winter. Sunday evening last he sang at the special concert of the Roosevelt Athletic Club, in Newark, N. J. February 26 he sings for the Woman's Art Club. March 1 the singer goes on a tour.

Mr. Riker was highly praised for his share in the performance of "In Praise of Music," which was given in Newark, N. J., February 15, by the Newark Oratorio Society. Besides his solos in this composition, Mr. Riker added a group of English songs, which he sang to orchestral accompaniment.

Clement and Gluck to Assist MacDowell Chorus.

As stated in THE MUSICAL COURIER last week, the MacDowell Chorus will give its first big concert in Carnegie Hall on Friday evening, March 3. The society is to have the assistance of the New York Philharmonic Orchestra, Alma Gluck of the Metropolitan Opera House, and Edmond Clement, the French tenor. The program is to include some works not previously heard in New York. Among them are dances and other numbers from Borodin's opera, "Prince Igor"; a cantata, "Joshua," by Moussorgsky, and Chabrier's unfinished opera, "Briseis."

Concert Giver—What are the terms of Mme. Ingrid Mayer-Beltzhoover for an out of town concert?

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Concert Giver—I'll give her two hundred and fifty.

Agent—All right. When's the concert?—New York Morning Telegraph.

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LILLA ORMOND , Mezzo Soprano.	KARL SCHNEIDER Baritone.
	IBENF REYNOLDS , Soprano, and
	MAUD ALLAN , the Classic Dancer As stated by a Symphony Orchestra.

Macmillen Plays the Saint-Saëns Concerto.

It would afford violinists and violin students much pleasure as well as instruction to read over the works which Francis Macmillen has played on his present tour of this country. He has appeared with the leading orchestras East and West and has given recitals in many cities, and from everywhere the same verdicts have been received. This gifted young man has advanced to the front ranks of those who produce magic on the classic violin. If this young man could be brought before a public which had never read anything about him, it would not be difficult for the discriminating to divine that he is a musician. It is a classic head, from which a pair of mystical eyes look out almost shyly into the faces of those who have enjoyed



FRANCIS MACMILLAN.

his playing. Such a personality is certain to win his hearers before he plays a note and therefore it is never surprising to witness the demonstration of sincere pleasure shown when Macmillen comes before an audience.

For the fourth or fifth time this season, Francis Macmillen played for the elect New York public Friday afternoon of last week and Sunday afternoon of this week. This time he appeared in the New Theatre as soloist with the New York Symphony Orchestra. Previously he had played with the New York Philharmonic, and then, too, his brilliant recital earlier in the season is gratefully remembered.

At this last pair of concerts in the New Theatre, Macmillen played the Saint-Saëns concerto, and it proved to be a performance which both the musician and the layman heard gladly. At the first phrase, the acute ear is held under a spell by the absolute purity of the violinist's intonation. Then the exquisite tone which in its smooth legato suggests the perfection of the cameo as it comes from the sanctum of the skilled polisher. Other points that make their appeal in Macmillen's playing are his amazing agility, his fine intelligence and the mellow, soulful quality of his G string. Take this splendid artist and analyze his interpretative powers, and one is quickly impressed by the young man's comprehension of the different compositions. This is of itself extraordinary in young artists, who may charm by their natural gifts, but when the intellectual side is considered, are frequently found wanting.

With Macmillen there is no lack of this mental grasp of the music that is being performed. When he plays the classics, one finds him thoroughly at home in the music. When he takes up works of the romantic school, he again evidences that he has studied the contrasts which exist and lastly, when he plays compositions by the modern masters, he proclaims himself a force that is intelligent and fully alive in the correct presentation of the composer's ideas.

The Saint-Saëns concerto soars in the realms of poetry; it is a work of no great depths, but it is far more interesting than some violin concertos by other living composers. Macmillen's performance brought out the shades of Gallic elegances and poetry. There were also opportunities in the first and last movements for the display of bravura, and in these passages Macmillen revealed his wonderful dexterity. In the second movement "Andantino

quasi allegretto," the real beauty and nobility of his tone were disclosed. Here his playing was poetry transformed into entrancing sounds. In these strenuous times, it is a positive joy to hear an artist like young Macmillen, who comes bearing the musical messages of a world that is without dross and impurity. The delighted audience recalled the artist half dozen times and members of the orchestra and the conductor united in the ovation for the violinist.

The symphony played at this concert was a new one by Georges Enesco, a Roumanian who was educated musically in Paris. It is stated that Mr. Enesco is young, and it is on the score of youth that he may be forgiven for writing this noisy and complicated work, in which the din and stress almost put the "Two Richards" into the shade. The concert closed with a performance of the "Tannhauser" overture.

Ossip Gabrilowitsch in Munich.

The Munich musical colony received a quite unexpected, but none the less very welcome, addition this winter in the persons of Ossip Gabrilowitsch and his charming wife, née Miss Clara Clemens. The eminent pianist began his season in Munich by giving an extremely successful recital (at the Bayrischer Hof before a crowded house) which has already been noticed in this paper, and some daily press criticisms of which appear below. So great was his success that he was immediately afterward called upon by Felix Mottl to play the Chopin E minor concerto at an Academy concert under Mottl's direction. These concerts are, as a rule, purely orchestral, and it is seldom that an artist is honored with a request to assist as soloist. Mr. Gabrilowitsch gave an exceptionally fine performance of the concerto, and was accorded an ovation by the audience almost unprecedented in these concerts, where the hearers are traditionally very reserved. The artist has been very busy with concert work the whole season in outside cities, his most recent recitals being in Budapest, Nuremberg, and Augsburg, and he will soon play in Berlin.

Although residing in Munich only a short time Mr. Gabrilowitsch has already won for himself a distinguished position in the city's musical life. Mr. and Mrs. Gabrilowitsch are also, incidentally, the recipients of much attention in the social circles of Bavaria's capital. The notices follow:

Ossip Gabrilowitsch proved himself to be a piano player of the very first rank. . . . It is a privilege to hear him, even if one does not always agree with his interpretations. He has a wonderful talent, and is altogether an uncommonly interesting musical personality.—Dr. Robert Louis, in Münchener Neueste Nachrichten, December 7, 1910.

Ossip Gabrilowitsch is a most brilliant pianist. In his recent recital he gave the fullest proof of his artistry and virtuosity. In his playing of Chopin he struck an individual note which was especially fine.—Münchener Zeitung, December 9, 1910.

(In the Academy concert.) The climax of the evening was the appearance of Ossip Gabrilowitsch, who played the Chopin E minor concerto very wonderfully indeed. I must confess that, in many points, I have seldom heard this concerto played with such beauty and so much sympathy for the meaning of the composer. The slow movement was particularly effective as regards delicacy and beauty of tone.—Münchener Zeitung, December 14, 1910.

One cannot imagine a more ideal harmony of conception and execution than in Ossip Gabrilowitsch's playing of the E minor concerto of Chopin (in the Academy concert).—Der Sammler, December 13, 1910.

Our piano recitals have of late taken on an almost international character, as regards the nationality of the players. The palm, however, undoubtedly belongs to the Russian, Ossip Gabrilowitsch, who gave an extremely brilliant interpretation of the Chopin E minor concerto at the Academy concert, and strengthened the excellent impression which he had made in his own recital through his performance of the works of his countrymen, Tscherepin, Scriabin and Smetana.—Allgemeine Zeitung, Munich, December 17, 1910.

He (Gabrilowitsch) played the Beethoven E flat major sonata, op. 31, with a fine combination of graceful charm and classical earnestness. Other numbers were Mendelssohn's "Variations Sérieuses" and compositions from Scriabin, Smetana, Tscherepin and the player himself. The audience, which entirely filled the Royal Hall, accorded the young Russian an ovation which seemed as if it would never end, and he was obliged to add several numbers to the program.—Politisches Volksblatt, Budapest, November 27, 1910.

Inspired by the purest artistic motives, he (Gabrilowitsch) plays honestly, free from all pose and never striving after effect. The possessor of a masterly technique and an elastic touch, he employs both to express the inner lyricism of his own nature. While perhaps at his best as an interpreter of somber, sad moods, he is by no means lacking in strength and rhythmic swing.—Neues Pester Journal, Budapest, November 27, 1910.

Ossip Gabrilowitsch belongs in the very front rank of contemporary pianists. That which has won his high position for him and which interests and fastens the attention of his hearers is not so much

his astounding technic as the noble fullness and warmth of his tone. It matters not whether he plays a simple, melodious rondo from Mozart, the heavy Mendelssohn variations, or the Smetana etude, which bristles with complicated technical difficulties; one must ever and again admire the wonderful singing quality of his tone, which is never lost, even for a moment. His temperamental playing, which never gives the impression of effect seeking, but, on the contrary, is always natural and unexaggerated, is distinguished by an astonishing number of fine nuances, from the loudest fortissimo to the most delicate (but at the same time never weak) pianissimo.—Fränkischer Kurier, Nuremberg, December 3, 1910.

In writing of a virtuoso of the astonishing quality of Ossip Gabrilowitsch, the old saying, "the fewer the words, the more said," holds good. The evidence of a great inborn talent speaks so clearly in his work that the critic has only to admire, not to criticize. His playing of the Mendelssohn variations and the Beethoven sonata, op. 91, was inspiring. The scherzo of the sonata was given with incomparable brilliance and artistic feeling.—Augsburger Abendzeitung, November 22, 1910.

Gabrilowitsch, not to speak of his marvelous technic, is a master of the art of touch modulation, and in consequence able to produce the finest gradations of tone. He never abuses this mastery, how-



OSSIP GABRILOWITSCH.

ever, by seeking after virtuoso effects, but, on the contrary, taxes himself to paint on the musical canvas only with the correct brush of the healthy, natural tone artist.—Neue Augsburger Zeitung, November 24, 1910.

Basel Booms.

BASEL, SWITZERLAND, February 6, 1911.

Goethe's "Erste Walpurgisnacht," set to music by Hermann Suter, the local conductor, was given under his direction yesterday with an orchestra of 100 and 300 singers (the combined forces of the Basel Liedertafel and its female chorus). The Berlin singer, Suter, was the outside guest. The local enthusiasm was immense. The composition needs the uplift of a great work.

A part of the program was Pfitzner's overture to his opera "Käthchen von Heilbronn" and his ballad "Heinzelmannchen." Pfitzner conducted these, coming down from Strassburg, where he is chief of all music, including the opera there. A big effect was produced with Hausegger's "Totenmarsch." This is the town of Busoni's Master Piano School and it is full of music and piano playing.

At the opera here they are working hard, rehearsing the "Rosencavalier," which is to be produced February 15 under our opera director, L. Melitz, the date being the same as the Hamburg "Rosencavalier" date. The designs of Roller, of Vienna, those used at Dresden, are to be seen here, too.

Dir.

Ziegler Students in Concert.

Rebecca Dubbs and Miss Phillips sang at a concert in Lancaster, Pa., February 9, with success. Both study at the Ziegler Institute for Normal Singing. Henry Gaines Hawn, professor of speech arts, lectured to the school on diction, February 20. His fluent talk, flow of ideas and practical illustrations made the affair both instructive and entertaining.

For me this music ("Chausson" symphony), while it must be ranked among the very best of its day and school and is of the kind that improves with acquaintance, was at times unsatisfactory in its lack of definiteness and its thematic restlessness. The themes are often so cursorily stated that it is difficult to follow them in their rather complex development.—New York World.

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AN exchange comments sagely: "Wagner wrote his music with his life's blood." Exactly. That's what makes much of it so red.

IN Boston, Puccini's "Girl of the Golden West" now is being given at prices ranging from fifty cents to two dollars and a half.

CANADIAN reciprocity is a good thing. We'll give them anything they want so long as they keep on sending us artists like Kathleen Parlow.

THERE is a shortage of half a trillion gallons of champagne in France this year. What will our music teachers do without their champagne next summer?

NOT a single dinner was given last week to discuss the question of "Opera in English," and supporters of the project are quite despondent in consequence—and hungry.

RICHARD STRAUSS rarely looks at the manuscript compositions sent him by fledgeling music makers. "I grow too startled," he says, "whenever I see how closely I copy their orchestration."

TO-DAY, February 22, is George Washington's birthday. Washington, it should be remembered, is the man who became famous because Mary Garden once lived in a Paris street named after him.

WILLIAM BOOSEY, Edward German and Dr. Cowen are three well known English musical personages who have been ill recently and gave their friends some cause for alarm. All now are convalescing.

HUMPERDINCK's "Königskinder" had eight Berlin performances within twenty days recently—a sufficient answer to the false cables which reported only a lukewarm reception of that opera in the German capital.

IN the New York Evening World of February 17, an article headed "Mascagni-Puccini Night" tells of performances of "Cavalleria Rusticana" and "Pagliacci." Could Puccini have written "Pagliacci," too, and published it under the name of Leoncavallo?

EMERSON advised cannon ball opinions and he would have liked Henry T. Finck's straightforward solar plexus in last Saturday's Evening Post: "Bizet's 'Carmen' is, apart from Wagner's works, undoubtedly the most inspired opera ever written." And how about—er—"Faust," "Don Giovanni" and "Aida"?

THE MUSICAL COURIER once more is reported for sale, but the figure which rumor fixes as the price is grossly exaggerated. All that is asked in reality is fifteen cents per copy, or five dollars per year. As a matter of fact, THE MUSICAL COURIER is for sale usually only on Wednesdays. By evening of that day the issue generally is exhausted.

OUR Milan correspondent reports that Puccini is making emendations, changes and various general alterations before presenting the "Girl of the Golden West" to La Scala, where it is to be, or was to be, performed. The score, as produced in America, will not be used in Milan. But no date has been fixed. The opera should have been performed first at La Scala; that would have been the proper diplomatic stroke. We admit that it is easy to criticise after the event, but we did it before; we scented the danger of an experiment on such a basis in America, and said so.

HERE is a mighty musical thought from London Musical News: "A generation ago musicians were grappling with the momentous extensions which

Wagner had added to the realm of musical composition. Today we find our leading composers working on lines which carry the art into still more distant regions, and living as we do in such proximity to these newer developments, it is not an easy matter to assess with any certainty what the ultimate value of the developments may be." Perhaps the developments are like Lem Hoskins' wild cat, of which he used to say, when asked if it bites: "It do and again it do not."

PAUL SCHMEDES, one of the opera singers who formerly helped to make German opera at the Metropolitan rather monotonous, was engaged recently to sing as guest at Copenhagen, but the contract was cancelled because the government anticipated a demonstration, because Schmedes, a Dane, challenged hostility by announcing that he would sing in German. As old Grau, not Maurice, but his uncle, once asked: "Was spricht man in Dänemark?" The answer was, "Man spricht Dänisch." "Dann gehen wir nach Dänemark" was his non-appropriate reply. Speak Danish, Mr. Schmedes. Don't sing; just speak Danish.

IN the voting contest for a "request program" recently instituted by the Cincinnati Symphony Orchestra, Schubert's "Unfinished" received ninety-two ballots, Tchaikowsky's "Pathétique" got eighty-seven, and Ippolitow-Ivanow's "Esquisses-Caucasiennes" had forty-one, and therefore those numbers will make up Conductor Stokowski's scheme for March 3 and 4. Some of the comparatively unknown works requested were Bargiel's "Medea" overture, Bendel's "Waldesrauschen," Goetz's symphony in F, Henri Herz's "Grand Nocturne," Järnefelt's berceuse, Kroeger's "Lalla Rookh," Ruffner's D major symphony, Schubert-Joachim's "Grand Overture," op. 140, and Spohr's clarinet concerto.

ATTACHED is an editorial clipping from the New York Evening Sun, which tells a story not new, but quite worth reviving from time to time:

We have tested the new edition of "Grove's Dictionary of Music and Musicians" on subject after subject and always it has supplied the point sought. Best of all, it is informed with the spirit which Grove insisted upon at the start. It tells the reader what he wants to know, and on every page it arrests him with writing that is good to read. If the dictionary is instructive it is also one of the most fascinating of books.—New York Tribune.

* But apparently those who consult Grove are not expected to be curious about any musical critic in New York with one distinguished and decorated exception.—New York Evening Sun.

To those uninitiated in the amenities of New York music criticism the foregoing means that the music critic of the Tribune, who had charge of the American section of Grove's, is mentioned in that work, while the names of all the other music critics of this town are omitted from the portentous volume. Curses, wot a tragedy.

THE suit of Mascagni versus Liebler & Co. was entered, according to our Milan correspondent, in the court in that city some weeks ago and was set down for a hearing on February 6. Mascagni charges the Lieblers with breach of contract on an agreement of a payment of \$20,000 a month during an American tour, this sum representing the composer's interests in his works and \$10,000 a month as conductor of the "Ysobel," which was to be produced. He charges that he had to wait for a long period for his transportation tickets and that thousands of excuses were formulated as grounds for the non-fulfilment of this contract. All this is a new phase of the Mascagni-Liebler imbroglio, and as every case at law has at least two sides, beside the outsides and insides, the public must await duly what Liebler & Co. will say in reply to Mascagni's simple story of a musician's dream. The number of months are not stated during which these insignificant 30,000 of American dollars were to be paid to the rustic cavalier; it merely says, "during an American tour."



VARIATIONS

The attached scherzo, from the *Vie Parisienne* of 1881, is called "Musical Alphabet," and although written only thirty years ago shows some strange differences from our modern way of musical thinking. For instance, the praise of Gounod might seem to us a trifle overdone; the adulation of Meyerbeer, a bit cloying; the terror of Wagner, slightly ridiculous; the misunderstanding of Ambroise Thomas, almost a joke. The coolness toward Bizet, the omission of Bach and Handel, and of mention of Liszt's larger works, as well as the supercilious treatment of Mozart, and the assertion that it took the French to appreciate Weber properly—all those phases of this typical bit of Gallic tomfoolery will be highly diverting to 1911 readers:

AUBER—Worthy personage. Enthusiasm superfluous when listening to his music. It is sufficient to speak of him with respect.

Chief works: There are too many to be mentioned in detail. It is well to remember that whatever is not by any one else is by Auber.

Remarks for conversation: "A decidedly French talent." "What facile invention." "What fresh, sparkling motives."

Attitude in listening: It is permissible to be inattentive and even to speak; to cough, blow one's nose, and use the lorgnette freely. Indeed, one may go to the length of trilling an accompaniment to the tunes sung on the stage.

BEETHOVEN—A mighty genius! One must bow in reverent awe! There is no contradicting his power! He is great, and that ends the matter. Beethoven is played by some of the great pianists and played at by all the amateurs.

Opinions: "Wonderful." "As vast as the world." "Gigantic." "Titanic." "Beautiful, beautiful, overpoweringly beautiful."

BERLIOZ—"Tremendously interesting." "Bizarre." "A bold colorist."

Caution: While listening, clasp the hands convulsively and look about you wildly. Stuff your ears with as much cotton batting as possible.

CHOPIN—"What witchery." When hearing one of the nocturnes, turn the eyes upward until they disappear under your hair, à la Sarah Bernhardt, when she recites amatory verse. Allow a somewhat bitter smile to play upon your lips.

DAVID (Félicien)—His "Lalla Rookh" is performed occasionally to the great delight of the public, which thus is enabled to get to the sunny, magical Orient without much cost.

Remarks: "One would imagine one's self to be there." "Can you not hear the tread of the camels?" "Don't you see the Fata Morgana?" "Clouds of dust, as it were." "Now the caravan passes." "How sultry it is."

Caution: If possible, cross the legs in Arabian fashion while listening.

DELIBES—It all depends. Viewed separately, the details are perfect, but the whole is monotonous. He was most happy in his ballet music.

It is safe to call "Coppelia" his masterpiece and to assert that he never will duplicate it.

Caution: A soft "Delightful" should be emitted from time to time by the listener.

GOUNOD—He conquers the world. His chief works are "Faust," then "Faust," and once again "Faust." No civilized center is without Gounod. He holds the stage in triumph. He will be heard until the end of time. Everybody sings Gounod, everyone knows him by heart.

Remarks: Say anything transcendental that occurs to you. Begin with "ideal" and end with "godly."

Caution: Murmur in ecstatic delight the inarticulated sounds "mmnoon," "nnounm," etc., like one intoxicated with rapture.

HALEVE—Just mention "La Juive."

Remarks: "Splendid." "Full and satisfying choruses." "Sure instinct for situations—a rare gift in a musician."

Caution: Seek a rear seat in a loge, lean your head against the wall and dream on as long as the orchestral outbursts will permit.



PAINTING IN TONE.

"In my new F major symphonic poem the listener must experience a sensation as though a pale woman were stroking him tremblingly on the neck with a lilac colored glove." (From *Simplicissimus*.)

KREUTZER—No apologies necessary if you admit quietly that you never have heard of this composer heretofore.

LISZT—Chief works are a collection of piano pieces and rhapsodies in Hungarian style. A great colorist. His compositions were written for fifteen fingers.

MOZART—One either admires him to the point of insanity or else considers him uninteresting. Some say "What a genius!" the rest claim that he had a childish nature and an excellent digestion. Mozart is heard whenever a well-formed baritone wishes to show himself as Leporello, and—worst of all—whenever a pair of sisters play his symphonies and sonatas in four-handed piano arrangements.

Remarks: "How vivacious." "The acme of sprightliness." "These melodies, so simple, direct, clear, . . . clear, direct, simple, . . . clarity, directness, simplicity."

Caution: Never appear excited when listening. Occasionally make a noise with closed mouth, like a sheep, to indicate the pastoral character of the melodies.

MEYERBEER—No adversaries. All the world is unanimous in its admiration. His operas dominate the repertory.

Remarks: "True theater music." "What richness of sound," "Grandiose." "An or-

chestral storm." "Marvelous knowledge of stagecraft." "Mighty." "Irresistible rhythms."

Caution: Say "superb" from time to time in a decided and exalted manner—taking care to roll the "r" impressively.

MENDELSSOHN—A classical star. Why? Never mind; in spite of his romanticism he is classic.

Remarks: "What esprit!" "What vitality!" "What unerring taste!" "What delicate melancholy!" "What a scherzo!"

OFFENBACH—Always insist that he had talent.

PAER—"He was director of Louis Phillipe's music." "And he is dead? Ah, 'tis a thousand pities, a thousand pities."

Caution: None necessary, for you never will be obliged to hear his music.

ROSSINI—Heap on praise! The swan of Pessaro, the creator of "Tell."

Caution: At every third measure, applaud and yell "Bravo, bravi, brava."

SCHUBERT—A dear, sad, sweet dreamer.

Remarks: "What deep feeling." "Elves dance on fairy feet." "Shadows flit through the air."

Caution: The eyes should be filled with silent tears.

SCHUMANN—Very exciting but not always comprehensible—a fault which is ours and not his.

Remarks: "Clearness breaks through like the sun after clouds."

THOMAS—The scientific musicians are squabbling over him and cannot agree.

Remarks: "Oh, that gavotte from 'Mignon.' Aaaaah!"

VERDI—It is safe to say that you love to hear the hand organ play those of his works antedating "Aida."

Remarks: "I admire 'Aida'—as for the rest—fah. Nothing but trills, trash, tin pan music."

If you follow this advice you will be considered a musical expert.

WEBER—The Germans find him dull and leave him to us. The scene in the wolf's cave is one of the best stage-sets we have at the Opera.

Remarks: "How romantic." Never ask your neighbor: "When does the ballet begin?"

WAGNER—As a Frenchman you must detest him in proportion to the degree of your patriotism. As a listener, the measure of your detestation will be fixed by your powers of endurance.

Chief works: "Rienzi," "Tannhäuser," "Lohengrin," "Nibelungen."

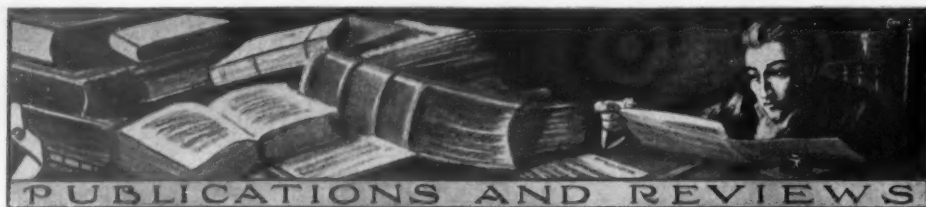
Remarks: "My ears hurt." "Heavens, I believe I'm going deaf." How to listen to Wagner: Leave the hall.

The young man who told me recently that his favorite passage in "Tannhäuser" is the episode where the pages sing "Wolfram von Eschenbach, beginne," reminds me of this young lady told about in the San Francisco Argonaut: A fashionably dressed young woman entered the post office in a large Western city, hesitated a moment, and stepped up to the stamp window. The stamp clerk looked up expectantly, and she asked: "Do you sell stamps here?" The clerk politely answered, "Yes." "I would like to see some, please," was the unusual request. The clerk dazedly handed out a large sheet of the two-cent variety, which the young woman carefully examined. Pointing to one near the center, she said, "I will take this one, please."

Johanna Gadsdski's singing at the Wagner concert in the Metropolitan last Sunday evening was reported to me by one gifted auditor as being "bewunderungswürdig," "höchstausserordentlich," "tiefer-schütterlichwirkend," and "kaumglaubhaft-rührend-undüberhauptganzenunentpyramidal."

Musico-therapeutic note: A Minneapolis visitor heard "Pelleas and Melisande" here the other day and was cured.

LEONARD LIEBLING,



NOTICE TO PUBLISHERS

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

E. Demets, Paris.

"QUODLING'S DELIGHT" (LE DÉLICE DE QUODLING) GILES FARNABY.

The composer of this quaint caprice was one of the old English virginalists whose works have been recently published in modern notation through the exertions of Barclay Squire of the British Museum. Giles Farnaby, who was born in 1560 and died in 1592, was one of the brilliant performers and writers of the Elizabethan period. As music, pure and simple, there is little to interest the modern musician. But as an example of what the music was that Spenser, Marlowe, Shakespeare, Jonson, and other poets of that period heard and wrote about, and also as an illustration of the technical skill of Queen Elizabeth, who is reputed to have been an excellent performer on the virginal, this music has more than a passing interest. This present edition of "Quodling's Delight" is most carefully fingered and phrased. If the old composer could have seen such an edition of his works we are certain that his delight would exceed that of Quodling, whoever that individual was!

"Barafostus' Dreame" is the title of an odd composition by an unknown sixteenth century composer. It is almost too archaic in its old ecclesiastic modes to be pleasant to our modern sense of tonality. The actual notes are simple enough, and yet we are convinced that most pianists would find this "Dreame" an awkward thing to read at sight on account of the unaccustomed rhythms, suspensions, ornaments, and polyphony. But these difficulties are the indication of what the style of that period was, which, of course, is the only merit the piece has.

CAPRICCIO IN A }
" IN E } D. Scarlatti (1685-1757).
" IN B flat }
ETUDE IN A }

It is hardly too much to say that in this composer we have the greatest of the virtuoso harpsichord writers. Bach and Handel, who were the contemporaries of Scarlatti, all three having been born in the same year, are representatives of the polyphonic school. Their works when played on the modern piano are much older in manner than are the works of Scarlatti. When Scarlatti died in 1757, Clementi, the "father of the pianoforte" as his tombstone in the cloisters of Westminster Abbey rightly claims, was a little boy of five, in Rome. With Scarlatti the harpsichord went out, and with Clementi the piano entered. Now we do not for a moment contend that the works of Scarlatti are of more intrinsic musical value than the harpsichord works of Bach and Handel. We maintain, however, that in the compositions of this Neapolitan we find the germs of that method of treating the piano which makes modern piano music so different in manner and in spirit from the keyboard music of the polyphonic masters. The pianist who has been brought up on Chopin will find Scarlatti's passages much more natural to his fingers than he will the complexities of Bach's fugues. Scarlatti was brilliant and showy. He said in a preface to a collection of his sonatas: "Whoever you are, seek not in these sonatas for any deep feeling. They are only a frolic in art, intended to help your confidence in the keyboard." If the student, therefore, takes up these pieces of Scarlatti in the right spirit and does not attempt to read into them any of the profundity of Beethoven, the poetry of Chopin, or the warmth of Schumann, but is content to play them with

the glitter of a Liszt rhapsody, making allowance for the paucity of notes and consequent thinness of effects, he will not be disappointed.

BOURRÉE BOURRUE } Sándor Kovács.
TOCCATA }

Into these old forms, Bourrée and Toccata, this modern composer has infused the spirit of modern music. He has retained the old phraseology along with the most elaborate harmony, employing the full range of the piano. The result is interesting, though of course we cannot commend this procedure except by way of an occasional experiment. The progress of music demands new forms as well as new harmonies and styles.

LITTLE IRISH SUITE, SWAN HENNESSY.

The composer has founded this work for the piano on a number of old Irish airs taken from the Petrie collection. There are doubtless many to whom these uncouth reels and "doleful dumps" will appeal. We trust that with the advent of Home Rule the Irish will omit the greater part of the woes of Ireland from their music.

With this same composer's Valses op. 32 we find ourselves more in harmony. These valse are not dance music. It would be impossible for dancers to keep step to such uneven and peculiar rhythms. They are poetical compositions in which the merest skeleton of the waltz is hidden under much caprice of broken melody, interrupted rhythms, and chromatic harmonies. They are movements in 3-4 and 3-8 tempo suitable for a pianist. We heartily commend any departure from the hackneyed waltz manner.

A LA GAVOTTE
ETUDE CAPRICE
HUMORESQUE
IMPROVISATION
MENUET
TWO LITTLE WALTZES
VALSES HUMORESQUES } Herbert Fryer.

Composers frequently call their pieces "A la Gavotte" when they are not sure if those pieces really are gavottes or not. We are glad to find that this old dance by Herbert Fryer is a gavotte, even down to the musette, which is often not to be found in classical gavottes. Of course the old classical composers would rub their eyes in amazement at the sight of the harmonies and accidentals in this gavotte of Herbert Fryer. We can tell the departed shades of the old composers that this gavotte was not intended for them, but for us. We may as well add that when we hear too many old gavottes at a sitting we have to rub our eyes to keep awake.

The menuet, another old world dance, is also correct in spirit and in style, however modern it may be harmonically. Having found that Herbert Fryer was correct in his treatment of the classical styles we naturally concluded that he was a well-trained composer in whose work we should discover no technical flaws. And we were correct in our surmises. But to say that these works are technically correct is to do them scant justice. They are more than that. They are full of fancy, ingenious technical figures, and melodious invention. In addition, these pieces are well written for the keyboard and lie naturally under the fingers of the pianist.

Wakefield Engaged for Milwaukee Saengerfest.

Henriette Wakefield, the charming mezzo-soprano of the Metropolitan Opera Company, has been engaged for the Milwaukee Saengerfest, June 23. Madame Wakefield distinguished herself Wednesday night of last week at the performance of "The Bartered Bride," where she appeared as the mother of Wenzel.

Morena Concert Tour Under Johnston Management.

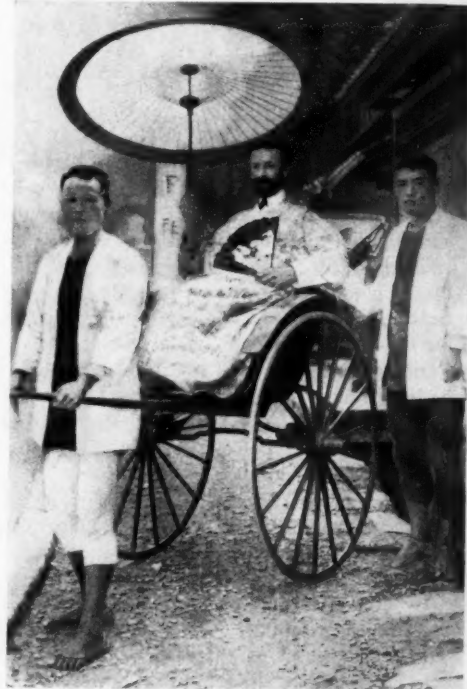
Berta Morena, the Munich soprano, has been re-engaged for the Metropolitan Opera House next season. She will arrive in this country early in the autumn to begin a tour of forty concerts under the management of R. E. Johnston.

Nothing seems to be impossible to the modern pianist in the way of technical achievement. An almost incredible speed is an every-day attainment and seemingly only the most apparently difficult pieces arouse the audience to enthusiasm.—Los Angeles Graphic.

Carl's Lecture on Japanese Music.

William C. Carl gave a lecture on Japanese music before the Pi Tau Kappa Club, Monday evening, at 49 Fifth avenue, New York City, attended by a large and representative audience, including leaders of society. Mr. Carl had unusual advantages in studying the music of Japan, having made the trip with the Taft party, attending the principal receptions and coming in contact with the highest officials of the Japanese Government.

Mr. Carl gave a resume of the music of the Japanese as it existed in the early centuries, with the limited amount of material at command, the curious phrase repetitions and how with this meager material there existed a certain amount of form. Compared with the ideas of Western nations, Japanese music has but little in its favor. We, with our great orchestras, magnificent organs and institutions of learning, have developed ideas resulting in a system so complete that it leaves the Oriental nations far in



WILLIAM C. CARL IN JAPAN.

the background. Japanese music, like so much else, emanated from China, and was an art practiced principally by women and blind men, it being one of the recognized professions of the blind. The music existed for centuries only in characters, and passed from one generation to the next, the mother singing to her children. Now, with the advent of the Conservatory of Music in Tokio, much of the music has been put into modern notation and published.

The scale was fully discussed, and many of the native instruments described. Among them were the koto, samisen, fuyé, kokyu, biwa, gekkin, hichiriki, suzu, hyoshigi and the sho (Japanese organ). While in that country, some years ago, Mr. Carl secured one of these ancient organs, and exhibited it during the course of the lecture. It is one of the oldest of Oriental instruments, and the only organ now used in the temples. Mr. Carl's novel experiences during the trip and anecdotes were both entertaining and instructive, and brought forth rounds of applause. He was dressed in the costume of the country, with a Daimyo hat of gold lacquer. The illustrations were provided by Mr. and Mrs. Takaori, native musicians, who added much to the pleasure of the evening. Among those present were: Mrs. Stewart L. Woodford, Miss Woodford, Mrs. Howard Duffield, John W. Frothingham, Mr. and Mrs. Andrea Sarto, Mr. and Mrs. Claude Maitland Griffith, Sara Mead Webb, Beatrice Fine, Mr. and Mrs. Spencer T. Driggs, Mrs. James Hanson, Miss Hanson, Ralph E. Douglas, Florence N. McMillan, Mary K. Van Wey, Winifred Duffield, Lillia Miatt, Carl Schuler, Clarence Albert Tufts, Charlotte Fraser, Roy Leslie Holmes, Joseph B. Tallmadge and J. G. Beaulaincourt.

Tuesday afternoon Mr. Carl gave a lecture on "Japan During the Past Fifty Years" in the First Presbyterian Church, before a large and interested audience, and described many of the conditions and customs of the Flowery Kingdom.

At the Neues Deutsches Theater, New York, Leo Fall's "Der Fidele Bauer" will have the assistance of Lotte Engel, of the Metropolitan "Königskinder" cast, and Elsa Förster, daughter of Wilhelm Förster, clarinetist of the Casino, and formerly engaged in a similar capacity with the Seidl Orchestra.

GADSKI AS A LIEDER SINGER.

Lieder by a noble quartet—Schubert, Schumann, Franz and Brahms—comprised two-thirds of the program which Madame Galski gave at her song recital in Carnegie Hall Tuesday afternoon of last week. The auditorium was crowded and there were many recalls for the prima donna. Long ago Johanna Galski was enrolled with the limited number of operatic artists who demonstrate that it is possible to win success in the difficult field of song in-



JOHANNA GADSKI.

terpretation. Many of the lieder Madame Galski included on her list last week are familiar, but that is all the more reason why many wished to hear a celebrated artist like herself sing them. Indeed, it seemed after reading over the titles of the songs that the famous soprano has specially planned to sing everybody's favorites. Madame Galski presented her program in the following order:

Liebesbotschaft	Schubert
Litanei	Schubert
Stille Thränen	Schumann
Wenn Ich Früh in den Garten Geh'	Schumann
Cycle, Der Arme Peter	Schumann
Die Lotosblume	Schumann
Frühlingsnacht	Schumann
Frühlingsgedränge	Schumann
Für Musik	Franz
The Churchyard	Franz
When I Walk in the Woods	Franz
Springtime and Love	Franz
Feldesamkeit	Brahms
The Message	Brahms
Im Treibhaus (by request)	Wagner
Zueignung	Strauss
Ein Schwan	Grieg
The Little Gray Dove	Saer
One Gave Me a Rose	Schneider
Dearest	Homer
Ecstasy	Rummel

As she revealed at the Wagnerian concerts in New York this month, and at performances in the Metropolitan Opera House, Madame Galski is in glorious voice this season. Her singing of the German classics was delightful. To the purity, sweetness of her rare voice the singer combined the intelligence and soulfulness that are necessary for an authoritative rendition of these songs. No doubt she could recite the poetry of these immortal lieder with the same charm that she sings them.

When Madame Galski sang the third Franz song, "The Churchyard," in English, many of her admirers raised their heads and gazed at the singer instead of keeping their eyes riveted on the page containing the words. It was a joy to hear this beautiful, clear voice give such distinct utterance to the English language. There were

more evidences of pleasure when the following two Franz songs were sung in fluent and graceful English. Madame Galski likewise sang the second Brahms song in English.

Although of German birth, Madame Galski has passed the greater part of the last fifteen years in this country, and as she came here when she was still in the flush of her first youth, it is not surprising that she should have become inoculated with American ideas. That she is in sympathy with those trying to make propaganda for the advancement of English as a language for musical expression for English speaking peoples goes without saying. She gave abundant proof of this last week. From the manner in which Madame Galski sings English, she has mastered the tongue, and her illustrations today may be accepted as models, along with the illustrations of a few other great singers.

The third and last group of songs afforded Madame Galski additional scope for her dramatic powers and poetical bent. The Wagner, Richard Strauss, Grieg and Saar songs were delivered in the prima donna's well known style, and she was equally solicitous in giving of her best in singing the songs of inferior merit. As it was, Madame Galski was called upon for many encores, and here the adjective "many" is no exaggeration. To begin with, she had to repeat five of the songs on the regular program—"When Ich Früh in den Garten Geh'" (Schumann), "Für Musik" (Franz), "Zueignung" (Strauss), "Little Gray Dove" (Saar), "One Gave Me a Rose" (Schneider). Besides the repetitions, the encores were the Schubert "Serenade," after the first group of lieder, and at the close of the recital four more songs were given—"In the Time of Roses" (by Reichardt), "Erl König" (Schubert), "Soldatenlied" (Taubert), and "The Year's at the Spring" (by Mrs. Bach).

The accompaniments were played with sympathy and finish by Edwin Schneider.

Madame Galski received superb floral tributes, including huge bouquets of American Beauty roses, Bermuda lilies, lilies of the valley, orchids and other costly flowers.

John McCormack and Marie Narelle in Recital.

John McCormack, the famous Irish tenor, and Marie Narelle, the celebrated Irish ballad singer, will be heard in some very beautiful songs at their concert in Carnegie Hall, Sunday evening, February 26. Spencer Clay is to be the assisting pianist in the following numbers:

Aria from La Boheme, Che gelida manina	Puccini
John McCormack.	
The Minstrel Boy	Moore
The Green Hills of Ireland	Dei Riego
The Harp in the Air	Wallace
Marie Narelle.	
Lagan Love Song	Arr. by Hamilton Harty
Of in the Stilly Night	Moore's Melody
Molly Bawn	Samuel Lover
John McCormack.	
O, Native Music	Air 700 years old
A Memory	Rooney
O'Donnell Aboo	Traditional
Marie Narelle.	
Lullaby	Hamilton Harty
O, the Valley Lay Smiling	Moore's Melody
John McCormack.	
I Hear You Calling Me	Charles Marshl
Love Laid His Sleepless Head	Attilio Parelli
John McCormack.	

Carlo Fischer, Soloist with Minneapolis Orchestra.

Carlo Fischer, the cellist, as soloist at a recent concert with the Minneapolis Symphony Orchestra, won an extraordinary success. The following notices from the daily papers testify to the beauty of his playing:

Framed by the ideal popular concert of yesterday was an ideal popular soloist, Carlo Fischer, first cellist of the orchestra. Mr. Fischer's broad, beautiful tone, the heart interest he puts into his work, the beauty of the work itself and his attractive personal qualities have all endeared him to the concert going public of Minneapolis. Yesterday, as soon as he drew his bow across the strings, those who know his playing best felt assured that he was in splendid form; an assurance supported by his playing throughout.—Minneapolis Tribune.

Mr. Fischer has seldom been in a more amiable or musical humor. He began the Volkmann "Serenade" with a big, tense tone and gave the whole composition a fine vigor and dramatic quality. Later he played the adagio from Dohnanyi's "Concertstück" equally as eloquently, and for another encore the Popper gavotte, given with such gaiety and spontaneous good nature that the audience was loth to let the program go on without more of the same sort.—Minneapolis Journal.

So popular is Mr. Fischer's enthusiastic and contagious devotion to his beloved instrument that the prolonged applause could not be satisfied. Many in the auditorium's great gathering doubtless came

primarily to catch some of the true joy of life as it radiates from this artist and his magnificent instrument.—Minneapolis News.

Mr. Fischer, the soloist of the afternoon, was received like the great favorite he is and had to respond to urgent demands for an encore. The audience received him with an ovation and applauded with untiring enthusiasm.—Minneapolis Progress.

A. A. Vogelsang Praised by Press.

A. A. Vogelsang, tenor, of the Northwestern Conservatory of Music, Minneapolis, Minn., has received many compliments from the press regarding his appearances. A number of notices herewith follow:

A. A. Vogelsang, of Chicago, sang Faust, and with his marvelous tenor voice made a hit and was given an ovation.—Daily Eagle-Star, Marinette, Wis.

Mr. Vogelsang is a tenor whose rich voice has both volume and sweetness of tone. His songs were varied and showed to good ad-

ARTHUR A. VOGELANG,
Tenor.

vantage the possibilities of his highly cultivated vocal organs.—The Elgin Press, Elgin, Ill.

Mr. Vogelsang has a beautiful voice of wide range; his songs gave him excellent opportunity to show the clearness of his tone and all were artistically rendered.—Elgin Daily News, Elgin, Ill.

Mr. Vogelsang has that rarest gift in the world of music, a real tenor voice of beauty, purity and sweetness, yet entirely devoid of the effect of effeminacy that even the most beautiful tenors often convey. His method is simple and natural; he sings without obvious effort and appears to be simply giving forth his songs in the language of music coloring and emphasizing their beauty and significance through the medium of tone and melody.—Minneapolis Tribune.

Arthur A. Vogelsang delighted his hearers by his splendid interpretation of the familiar "Salve dimora," from Gounod's "Faust." Mr. Vogelsang's tenor voice shows the rare combination of both lyric and dramatic qualities. He sings with confidence, scholarly technique and evident enjoyment, and is personally magnetic. Two encores were demanded after the "Faust" aria and he sang "The Princess," a charming song written by Gertrude Dobyns, the local pianist, and Canio's "Merry Invitation to the Show," from "Pagliacci."—Minneapolis Tribune.

Mr. Vogelsang, tenor, was most satisfying in all he had to do. His voice is of beautiful quality and peculiarly suited to the "Elijah" music. He gave both the solos for tenor, "If With All Your Hearts" and "Then Shall the Righteous Shine" with authority and sentiment, and his singing of the recitative, "See, Now He Sleeps," was rarely beautiful.—Fargo Daily News.

Dethier Plays at the Metropolitan.

The feature of the concert at the Metropolitan Opera House, Sunday evening, February 12, was the violin playing of Edouard Dethier, the Belgian artist. Mr. Dethier aroused genuine enthusiasm of an audience that taxed the capacity of the auditorium. He played with the orchestra the Vieuxtemps concerto in D minor, Saint-Saëns' "Rondo Capriccioso," and in both these works the violinist displayed his brilliant technique, beautiful tone quality and finished musicianship. He was recalled many times.

Huss Reception for Boris Hambourg.

Mr. and Mrs. Henry Holden Huss will give a reception in honor of the great cellist, Boris Hambourg, Saturday, March 4, from 4:30 to 6 p. m., in Studio No. 130, Carnegie Hall. Special invitations have been sent out for this event.

GRAND OPERA IN NEW YORK.

METROPOLITAN OPERA HOUSE.

"The Bartered Bride," February 15.

Kruschinka	Herbert Witherspoon
Kathinka	Marie Mattfeld
Marie	Emmy Destinn
Micha	Basil Ruysdael
Agnes	Henrietta Wakefield
Wenzel	Albert Reiss
Hans	Carl Jörn
Kezal	Otto Goritz
Springer	Julius Bayer
Esmeralda	Anna Case
Mupp	Ludwig Burgstaller

Conductor, Alfred Hertz.

It was not a particularly enlivening performance of Smetana's "Bartered Bride" which took place last Wednesday evening, and the fault was due principally to the conductor, for the company did its best and certainly could not be held responsible for the slips and unreliability of the orchestra and the lack of precision and flexibility in the assisting work of the chorus. Smetana's music is of fine texture and with its delicate scoring requires tactful handling and sympathetic consideration on the part of the leader. What the opera received in reality from him was a rough attack, a deafening onslaught at every fortissimo passage, and a complete misunderstanding of the simple folk tunes; polkas, and waltzes which abound in the Smetana music. Rhythmically, the work rocked like a foundering ship at sea.

Flatfooted, broad hiped, ignorant, naive Marie was well portrayed by Emmy Destinn, whose stupidity and awkward peasant mannerisms made a remarkably natural impression. It was a lifelike and striking impersonation. Vocally, Destinn, as usual, revealed all the many imperfections of her singing style, with occasional lapses into a moment or two of agreeable tone production when using the middle register.

The substitution of Goritz for Didur in the role of Kezal was a sad mistake, for the low comedy antics of the newcomer in no way atoned for the absence of Didur's resonant bass voice and his temperamental mode of singing.

Carl Jörn was the same Hans as of yore, picturesque, rollicking, tuneful, effective. Herbert Witherspoon's Kruschinka represented a well considered and finished piece of operatic art, both as to voice and action. Marie Mattfeld and Henrietta Wakefield contributed to the performance valuable adjuncts in the way of vivacity and agreeable singing. Always a master of whatever he undertakes, Albert Reiss did his Wenzel part in irresistibly unctuous and fetching manner. Basil Ruysdael as Micha fitted into the artistic frame admirably. Anna Case as Esmeralda looked exceptionally pretty, and used her fine voice with taste and effect.

Picturesque costuming, spirited dancing and brilliant stage settings must be set down to the credit of the managerial department.

"Cavalleria Rusticana" and "Pagliacci," February 16.

Although Caruso did not appear in his usual part of Canio, a large audience attended the performance of the tragic double bill at the Metropolitan Opera House Thursday evening of last week. "Cavalleria Rusticana" was sung first, with Madame Galski appearing for the first time this season as the distracted and unhappy Santuzza. It was a remarkable portrayal which this prima donna gave, remarkable first because the singer succeeded in transforming her blonde beauty into a perfect brunette, and again because the German-born soprano infused the role of the hot blooded peasant girl with the genuine Sicilian intensity. Madame Galski thrilled her hearers by the great aria in which she recounts the wrongs that have been done her. It was vocally and in every other respect a finished creation of a character with which one would rarely credit a Teutonic artist. Madame Galski dressed the part correctly and that means that it was not overdressed. Another pleasant surprise was in store for the subscribers, and that was Lillian Snelling's first attempt to sing the role of Lola, Alfio's faithless wife. Miss Snelling is an American girl whose voice was trained by a New York teacher. It is a warm, beautiful voice and not only by her singing, but by her bewitching acting, did the young contralto show that she was ready to do bigger things than she has hitherto been assigned to do on the stage of the Metropolitan. Considering that it was the first time she had been entrusted with a part of such importance, her essay of it must be recorded as a positive triumph. The Metropolitan management is to be commended for its encouragement of American talents. Hermann Jadowker was the fickle Turiddu, and whatever his "impersonation" it certainly could not be classed as "Sicilian." Dinh Gilly as Alfio leveled up to his customary standard. He sang beautifully and generally acquitted him-

self in a spirited fashion, which helped to give the opera the ginger which Podesti's conducting often lacked. Marie Mattfeld was down on the program as Mama Lucia, but this was a mistake. The singer who took her place was fully a head taller, but artistically many inches shorter than the utilitarian Mattfeld.

The honors in the performance of "Pagliacci" were earned by the men. Riccardo Martin amazed his admirers by his impassioned singing and acting as Canio. It was whispered about town Friday that Martin has within a few months discovered some secrets of his art which he had not divined before. Whatever the cause, Martin's work last Thursday night was the greatest he has shown the New York public. He sang magnificently and left no one in doubt about his fury when he learned the truth about his spouse and her love for Silvio. Amato as Tonio received the lion's share of the demonstrations, particularly after his effective singing of the "Prologue." Amato's conception of the strolling vagabond certainly has elements of humor that are delicious. If Amato had no singing voice, what a tragic actor he would make! Dinh Gilly rendered double service



HERBERT WITHERSPOON.
Basso, Metropolitan Opera Company.

during the evening by filling a second role. He was the Silvio, and he sang it finely and imparted the sincerity which prevents such a part from being absurd. Angelo Bada was acceptable as Peppe. Emmy Destinn as Nedda proved a sad disappointment. Her "Bird Song" was a dreary affair and altogether she missed the lighter and gayer touches which are demanded in the entrance of the "Pagliacci" among the people for whom they are to play. Later, when Madame Destinn should be tragic, she waxed frivolous. Podesti conducted the Leoncavallo opera, too, but he can claim little praise for his efforts. Amato, Gilly and Martin proved a trio abundantly endowed to make up for the deficiencies of others.

"Traviata," February 17.

Lydia Lipkowska, the popular Russian soprano of the Boston Opera Company, and Pasquale Amato were the crowning factors in the performance of "Traviata" at the Metropolitan Opera House last Friday evening. The cast in the main was uneven, and had it not been for the charming Russian artist who appeared in the role of Violetta, and Mr. Amato, the distinguished baritone, who essayed the paternal role of Germont, Verdi's old favorite might have suffered materially.

Mr. Smirnoff's portrayal of Alfredo proved hardly a satisfactory foil to the delightful and naive artistry of Madame Lipkowska, who infuses Violetta with an element of pathos and dramatic action overflowing with feminine grace and charm, while her limpid and flexible voice lends itself readily to the rigid coloratura demands of "Traviata." From the waltz song in the first act to the closing death scene, Madame Lipkowska's voice was beautiful, and her technic at all times impeccable.

The scene in the garden between Violetta and Germont was splendidly done by Madame Lipkowska and

Mr. Amato, the tender pleadings of the girl and subsequent renunciation of her lover being characterized by the proper degree of emotion. Indeed, Madame Lipkowska never for a moment permits the emotional to overbalance the legitimate demands of Violetta's actions.

In the denunciation scene of the third act the Russian soprano rose to lofty heights as an actress. Probably a more dramatic scene than this has never been vouchsafed a Metropolitan Opera House audience. The expressions of horror that clouded her countenance, together with the womanly shrinking under the volley of crushing slander hurled at her by Alfredo in the presence of the ballroom guests, made a profound impression. The death scene was enacted by Madame Lipkowska in a most natural manner, wholly devoid of over sentimentalism or tawdry effect. In a word, the petite soprano won a merited triumph as well as many recalls before the curtain at the close of each act.

Mr. Podesti conducted.

"Aida," February 18 (Matinee).

The matinee of last Saturday was devoted to a very elaborate production of "Aida." Mr. Slezak as "Radames" again displayed his faulty vocalization and unmusical phrasing. It is not sufficient to have a powerful voice; the quality should be musical and the tones, when emitted, should be stable. Mr. Slezak's tones wobble. They convey the impression of terrible effort. Madame Destinn was somewhat more satisfactory on this occasion than at the previous production, and Madame Homer might as well have sung in Esperanto or Chinese. Dinh Gilly appeared as Amonasro and was artistic as always, although this role is not quite adaptable to him.

The choruses were splendid, but the trumpeters in the grand march were as usual not in agreement as to embouchure.

Toscanini conducted.

"Madama Butterfly," February 18 (Evening).

"Madama Butterfly" was repeated at the Metropolitan Opera House Saturday night with the familiar cast.

"Tristan and Isolde," February 20.

"Tristan and Isolde" was given for the fourth and last time at the Metropolitan Opera House Monday night. Toscanini was the musical director. The cast included Burrian, Fremstad, Hinkley, Homer, Soomer, Reiss and Glenn Hall.

Recent Triumphs of Madame Alda.

Whether the popularity of Frances Alda is greater on the operatic stage or in concert is a question difficult to decide by a study of the notices that the prima donna has received from foremost critics this season. So enthusiastic have been the receptions accorded her on her tour, and so much has been written regarding her recent successes in the concert field, that her operatic achievements have not, perhaps, received the attention that their really noteworthy character deserves. Madame Alda's recent appearance in Philadelphia, following her operatic triumphs in Canada, furnishes a case in point. Philadelphia press opinions follow:

Desdemona is a role for which Madame Alda possesses important qualifications, and which she embodies with a touching, emotional simplicity and spontaneous, unpremeditated grace. In the "Ave Maria" and the "Sing Willow" ballad the pathos of her impersonation was deeply moving.—Philadelphia Inquirer.

Madame Alda lent great charm to the part, not only by her artistic singing, but by the grace of her acting. Other Desdemonas have not been particularly impressive, but the role fitted Madame Alda to perfection.—The Record.

Madame Alda's Desdemona is an ultra-intelligent and finished interpretation.—The Star.

Honors Showered Upon Busoni.

Seldom in the history of piano playing has it happened that a pianist has had the honor of being offered two orchestral return engagements in one season. However, it has happened this season to Ferruccio Busoni, who was thus honored by the Theodore Thomas and the St. Louis Symphony Orchestras.

With keenest of regrets, Manager H. H. Hanson has had to decline the unlooked for and highly appreciated honor. The engagements previously concluded for Mr. Busoni and the contemplated visit to the Pacific Coast made it impossible, and now comes the news of Gustav Mahler's offer to give an extra concert for the purpose of affording America an opportunity to hear Busoni's widely discussed choral concerto. And this, too, could not be accepted, because Busoni has to play six engagements that week, four being with the Boston Symphony Orchestra in New York, Brooklyn and elsewhere. Mr. Busoni was so disappointed that he canceled the remainder of his 1911 engagements.

GRAND OPERA IN BOSTON.

"La Gioconda," February 13.

Madame Nordica repeated her striking impersonation of Gioconda and shared the honors of the evening with Constantino who took the role of Enzo this time, Baklanoff appearing as the Barnaba of both performances.

"Manon," February 15.

Manon Lescaut Madame Alda
Poussette Miss Savage
Javotte Miss Swartz
Rosette Miss Roberts
La Servante Miss De Lievin
Le Chevalier Des Grieux Mr. Clement
Lescaut Mr. Farnari
Le Comte Des Grieux Mr. Mardones
Guillot de Monfontaine Mr. Devaux
De Bretigny Mr. Letol
L'Hotelier Mr. Tavecchia
Deux Gardes Mr. Stroesco
..... Mr. Huddy

Massenet's opera was given a first performance by the Boston Opera Company, on Wednesday evening and brought as an additional feature the first appearance in this city of Edmond Clement, the justly admired tenor formerly of the Opera Comique and more recently of the Metropolitan Opera Company. The management, too, had spared no pains in the sumptuousness of the scenic setting, and Mr. Andre-Caplet had also given his best effort toward revivifying Massenet's score. The only weak point lay in the cast which was not entirely adequate for the finely artistic performance demanded by this work. Madame Alda is always a painstaking artist, but has been seen to greater advantage here than in the portrayal of Manon which calls for the charm and spontaneity which were wholly lacking in her conception on this occasion. Mr. Clement again has the tradition, training and natural gifts to make his Des Grieux the real flesh and blood hero of the story. With him, too, it is not a case of a great pronounced gift of one sort or another to the exclusion of all else. Rather is he a many sided artist, dovetailing every phase of his conception so accurately and thoroughly that it is impossible to pick and choose, since the underlying principle of his work is founded on excellent artistic discrimination aided by the glow of elegant refinement with which he invests all he essays. This was so clearly patent to the audience that he was at once installed as one of Boston's favorite artists. The Lescaut of Mr. Farnari was but a sorry attempt at best, nor were the remainder of the cast with the exception of Mr. Mardones worthy of any special mention.

"Tosca," February 17.

The chief feature of this performance was George Baklanoff's impersonation of Scarpia. Taken as a feat of vocalism pure and simple Mr. Baklanoff has always made a success of this role, and now that he is encompassing the

Jeanne Korolewicz to Sing in Paris.

Jeanne Korolewicz, the dramatic soprano, who has met with such marked success in Chicago and Philadelphia



JEANNE KOROLEWICZ.

with the Chicago Grand Opera Company in "Aida," "Tosca," "Il Trovatore," "Ballo in Maschera," "Otello," "Cavalleria Rusticana" and "Huguenots," will sing in Paris

necessary finesse also, his portrayal bears the stamp of artistic authority. Mr. Gaudenzi made his first appearance in Boston as Cavaradossi and displayed a tenor voice of pleasing quality together with a commendable histrionic ability. Mr. Moranzoni conducted.

"L'Enfant Prodigue" and "Hansel and Gretel," February 18 (Matinee).

At the earnest request of grown-ups and little ones, Director Russell gave an additional performance of Humperdinck's opera with the same cast as previously noted, preceded by Debussy's opera with Alice Nielsen as Lia and Andre Caplet, conductor.

"Girl of the Golden West," February 18 (Evening).

The first popular night performance of the "Girl" brought a large audience and much enthusiasm for the work of Constantino as Dick Johnson.

TETRAZZINI

CONCERT TOUR:

DECEMBER, 1910—APRIL, 1911

Under Direction: TIVOLI OPERA COMPANY

New York, Carnegie Hall, Eve. March 6th
Boston, Symphony Hall, Eve. March 9th
Philadelphia, Academy of Music, Eve.
March 14th
Washington, D. C., Belasco Theatre, Eve
March 20th

Boston Sunday Concert.

Alice Nielsen scored the success of the evening at the monster band concert given in Mechanics' Hall, Sunday, February 19. Her selections included the "Ah Fors e Lui" aria from "Traviata" and the final trio from "Faust," with Robert Lasalle and Jose Mardones of the Boston Opera Company in the ensemble. The number of encores Miss Nielsen granted might have completed a small sized program in themselves.

GERTRUDE F. COWEN.

in May and June next. She will appear in the Theater Sara Bernhardt, where there is to be a series of operas in which Polish and Russian works will be featured. Miss Korolewicz is to sing in Rubinstein's "Daemon" and also in Tchaikowsky's "Eugene Onegin."

MUSIC IN BALTIMORE.

BALTIMORE, Md., February 18, 1911.

Baltimoreans were delighted with the opera this week, as was shown by the enthusiastic audience that greeted the Philadelphia-Chicago Opera Company. "Carmen" was the bill, with Marguerita Sylva in the title role. Dalmores was an entirely satisfactory Don José and Madame Zeppili as Micaela was unusually charming. The entire cast was well chosen and the performance, from start to finish, a great success.

The twelfth Peabody recital was given on Friday, February 17, by Janet Spencer, contralto. Her program was as follows: "Et Exultavit" ("Magnificat"), ariette ("Armide"), Bach; ariette, "Pelerins de Mecque," Gluck; "Furibondo Spira il Vento," Handel; "Unbewegte Laue Luft," "Wehe, so Willst du Mich Wieder," "Des Liebsten Schwur," Brahms; "Stille Träumende Frühlingnacht," "Morgengesang," Hadley; "La Princesse," "Dissonance," Borodin; "Chanson d'Enfant," "Berceuse de Yeromoushka," Chant de Josua Navine, Moussorgsky; "Beyond," "Conspirators," J. Engel; "Wind and Lyre," Harriet Ware; "To Me at My Fifth Floor Window," Mallinson; "Elysion," Heyman. Madame Spencer won much applause and granted two encores. J. W.

Dinner Given by Madame Jomelli.

Jeanne Jomelli the distinguished soprano, prior to a concert tour which she will begin this week, invited a number of her friends to a dinner at the Hotel Belleclaire last Saturday evening. Among the guests were Aurelia

Jaeger, Mr. and Mrs. Frederick Nathan, Mr. and Mrs. Albert J. Weber, Mr. and Mrs. C. de Macchi, Dr. and Mrs. Sarlabous, Gertrude Brand, Nicholas Hémance, Andrea de Segura, Senor Benitez, Francisco Moncayo, Douglas Crane, John Pough Smith, Charles Gilbert Spross and Louis Blumenberg.

After dinner, the evening was devoted to music in Madame Jomelli's handsome suite of apartments at the Belleclaire.

Alice Preston at Washington.

Alice Preston, who has been making artistic progress under the guidance of Isidore Luckstone, sang at an elaborate musicale given by Mrs. Edson Bradley, at her residence in Dupont Circle, Washington, D. C., on February 12. The affair was attended by many of the notables of the capital, among them the German Ambassador and Countess von Bernstorff, the French Ambassador and Marchesa Cusani, the Charge d'Affaires of Russia, the Belgian Minister, Countess de Buisseret, the Minister from the Netherlands and Madam Loudon, the Swiss Minister and Madam Ritter, Miss Cannon, Secretary and Mrs. MacVeagh, Secretary and Mrs. Meyer, Attorney General and Mrs. Wickersham, Assistant Secretary of State and Mrs. Wilson, Assistant Secretary of War and Mrs. Oliver, the Postmaster General and others.

The Washington Herald said:

Miss Preston has a beautiful voice, trained by the best masters; she sang a number of songs, with harp accompaniment, which were exceedingly beautiful.

Miss Preston will sing at Sherry's, New York, on March 7

Maud Morgan at Princeton.

The following program for the first lecture on the Jewish People was given on the evening of Monday, February 13, in McCosh Hall (Room 50), Princeton University, Princeton, N. J., with musical selections by Maud Morgan:

Solo, harp, Scherzando Schnecker
Duo, voice, harp, Woe Unto Them, from Elijah Mendelssohn
Duo, voice, harp, By the Waters of Babylon Arthur Somervell
Lecture by Rev. Louis Meyer, The Past and Present of the Jews.
Solo, harp, Legend Oberthur
Duo, voice, harp, Arise, O Jerusalem F. Flaxington Harber

In connection with the number from "Elijah," it is of interest to note that Miss Morgan's father was instrumental in arranging for the first performance of that great oratorio in this country. The subject for the lecture on Friday, February 17, was "Zionism." Miss Morgan played at all three of the lectures, the third being on February 20.

MYRTLE ELVYN COMING.

Myrtle Elvyn, the lovely and accomplished American pianist now touring Europe, will come to this country next



MYRTLE ELVYN.

fall for a long season of concerts, and already is booked in all the music centers and important interior towns of the United States. Miss Elvyn is to be under the management of Edgar Smith, of Chicago, and will play the Kimball piano.

GRAND OPERA IN PHILADELPHIA.

METROPOLITAN OPERA HOUSE.

"Carmen," February 13.

"Carmen" was given for the second time this season with the same cast, Marguerite Sylva repeating her success in the title role and Lillian Grenville singing the part of Micaela with charm and sincere artistic interpretation.

"Königskinder," February 14.

The Philadelphia premiere of "Koenigskinder" drew a large audience and a thoroughly appreciative one for a performance which for beauty of ensemble has rarely been surpassed. The entire work (the aim of which is the manner of depicting a "really truly fairy story") was tremendously effective, never once overstepping the bound of its endeavor, by too elaborate theme or orchestration and giving to the hearer a wealth of dainty melody entrancing in its entirety. Geraldine Farrar was charming as the little "Goose Girl" and from the opening scene where she is found lying in the shadow of the linden tree surrounded



CAROLINA WHITE.

Soprano, Philadelphia-Chicago Grand Opera Company.

by her geese (real live geese, by the way), to the final scene where the lovers are found frozen to death by the Fiddler and children, she gave a picturesque interpretation of the role. An announcement that Hermann Jadowker, who created the role of the King's Son at the New York premiere of "Koenigskinder" was to replace Carl Jörn as scheduled on the program, caused interest in the new singer, who gave a good account of himself. The part of the Witch was in the hands of Homer. Otto Goritz as the Fiddler gave just the right sonorous tone to the character and good action throughout. The Woodcutter, Adamo Didur, and the Broommaker, Albert Reiss were both well acted and sung. Lotte Engel as a Child was charming and the rest of the cast received careful and effective attention in the hands of capable artists. Too much cannot be said of the very realistic and wonderful stage effect, especially the last act with a snow storm raging in the mountain dell and the Witch's hut, dilapidated and neglected, adding to the sense of desolation. The entire performance was one to be remembered as a charming whole, in its artistic interpretation and thoroughly pleasing presentation. As the opera received a complete review in THE MUSICAL COURIER after its premiere in New York, further comment is unnecessary.

"Aida," February 15.

Another triumph for the Polish singer, Jeanne Korolewicz, was attained in her wonderful portrayal of the role of the captive princess of Ethiopia, her voice being particularly suited to the demands made on it, and the reading of the lines were given with tremendous effect fairly captivating her audience. Nicola Zerola, as Radames, sang with his usual good style, lending to the part his usual inevitable action and dignity of bearing essential in this creation, sharing equally with Korolewicz the honors of the evening. The entire cast of the opera was in good

hands and never were the pomp and splendor of Egypt given more effective realization than in the gorgeous setting of the scenes and the effective chorus work. Cleofonte Campanini gave a wonderfully effective rendition of the opera. In the last act all the mystery and wonder, pathos and deep tragedy of the opera were beautifully interpreted. Zerola and Korolewicz in their work together attained to a great height of artistic worth which after the last curtain received a final round of encores.

"Thais," February 17.

Mary Garden in "Thais" was the drawing card for one of the largest audiences of the season, and her action throughout was, if possible, more realistic in its portrayal of the Alexandrian beauty than ever before. Dalmores was in splendid voice and sang and acted the role of Nicias with the heart and soul of an artist. Renaud as the priest, Athaniel, was effective in his work. The Gregorian like chant in the finale of the first act was superb in tonal quality, and the "Meditation" as played by Leopold Kramer, concertmeister, fully deserved the encore granted. At the close of the second act Campanini was called upon to share the honors of the evening for his splendid reading of the score. The entire performance was smooth and full of charm throughout, making the work one of the most enjoyable of the opera season here.

"Cavalleria Rusticana" and "Pagliacci," February 18 (Matinee).

The double bill (always a favorite one here) was repeated with several changes in the cast, Guardabassi singing the role of Turiddu in the place of McCormack and Marguerite Sylva taking Carolina White's place as Santuzza, making a very beautiful and attractive appearance. Parelli conducted, and a good reading, especially of the "Intermezzo," was given. In "Pagliacci" Jane Osborne-Hanna took the part of Nedda and was in voice and action thoroughly charming and effective in the role. Carlo Galeppi sang the Tonio. The entire performance, under the direction of Perosio, was spirited and effective.

"Traviata," February 18 (Evening).

The opera for the "popular price" night was an admirable selection, and the fresh, pure tones of Lydia Lipkowska in this really "soprano opera" were never heard to better advantage, and in spite of the fact that (owing to the continued indisposition of McCormack), a new tenor, Giuseppe Georgi, substituted in the role of Alfredo on short notice, the performance was remarkably smooth. The staging reflected much credit on Fernando Almaz for the beauty and wonder of detail work attained through the entire scenes, and especially the first act. The ballet was very poor in its work to the verge of being clumsy, spoiling a most effective scene. M. Q.

OPERA IN ENGLISH.

"Madame Butterfly" was given in English Monday evening, of this week, at the Majestic Theater with the following cast:

Madame Butterfly, Cho-Cho San.....Dora De Fillippe
Suzuki, Cho-Cho San's servant.....Ellen James
Kate Pinkerton.....Zoe Fulton
B. F. Pinkerton, Lieutenant in the United States Navy.....Henry Taylor
Sharpless, United States Consul at Nagasaki.....Otley Cranston
Goro, a marriage broker.....Rudolph Koch
Prince Yamadori.....Arthur Rollins
The Bonze.....Saul Roselle
Yakuside.....Arthur Douglass

The production was a very good one. The role of Cho Cho San deserves especial mention in the hands of Dora De Fillippe, whose singing as well as acting compares very favorably with that of any of the much heralded singers of the role seen at the great establishment on Broadway, in fact, Dora De Fillippe can give a few points to those who essay the role at the Metropolitan. Myrtle Thornburgh will alternate with Dora De Fillippe in the title role.

Sunday Concerts in Chicago.

At Music Hall, before the colored aristocracy of Chicago, Hazel Harrison, the colored pianist, gave her annual recital.

The Baldwin weekly concert gave an opportunity to renew acquaintance with Madame Zukowsky-Stone, the violinist, who won success in her numbers.

RENE DEVRIES.

Brooklyn policeman is said to possess a fine tenor voice. That's all right. Only thing that jars one is a large, fat policeman with a falsetto voice.—New York Evening Telegram.

Ida Reman's Foreign Press Notices.

Some very impressive and valuable foreign press notices concerning the art of Ida Reman are herewith appended:

Ida Reman, besides her great technical knowledge, has a sympathetic voice and so much musical talent and taste in her interpretation that she compels the artistic appreciation of all who hear her. She had a select and enthusiastic audience.—Borsen Courier, Berlin, December 10, 1910.

Ida Reman knows how to use her lovely voice to the very best advantage; her art is of the finest, and so is the expression she knows how to give to songs of different styles and composers.—Vossische Zeitung, Berlin, December 13, 1910.

The greatest charm of this artist, Ida Reman, is her perfect blending of tone and word; added to this a poetic and polished art of expressing the most subtle æsthetic shades of emotion. A rarely delightful evening of song.—Stuttgarter Tageblatt, December 14, 1910.

Ida Reman soon held her audience fascinated by her lovely mezzo-soprano voice, which she controls to perfection, and by her great art of giving a very expressive special character to each and every song. She was enthusiastically encored.—Stuttgarter Württemberger Zeitung.

A truly delightful appearance and acquaintance that of Ida Reman, heretofore unknown in Stuttgart; her hearers voted the evening



IDA REMAN.

one of real artistic worth. Her sympathetic voice is perfectly controlled, to which she adds a rare clarity of diction and tone. The artist was warmly applauded by an enthusiastic audience.—Der Beobachter, Stuttgart, December 13, 1910.

The song recital of Ida Reman, the celebrated cantatrice, was a rare treat; she sang in Italian, French, German and English. Where all is perfect the critic is dumb.—L'Eventail, Bruxelles, December 22, 1910.

A delightfully artistic recital given by Ida Reman, the celebrated artist, whose lovely, warm, mezzo-soprano voice compelled admiration from the first note to the last. A most eclectic program gave an opportunity to appreciate and judge the artist's talent in songs by Marcello, Bach, Schumann, Brahms, Duparc, Debussy and Fauré. Ida Reman, besides her perfect diction, also has a perfect comprehension of all styles, which was warmly appreciated and applauded by a very critical and enthusiastic audience.—L'Indépendance Belge, Brussels, December 23, 1910.

Bruno Huhn to Give Concert March 30.

Bruno Huhn, the composer and organist, is to give a concert in the ballroom of the Hotel Plaza, Thursday afternoon, March 30. The program is to include the first performance of a new song cycle by Mr. Huhn, for four voices. The text of the work is taken from "The Divan," a series of poems by Hafiz, the Persian poet philosopher. The artists engaged to sing the work are Edith Chapman-Gould, soprano; Corinne Welsh, contralto; John Barnes Well, tenor, and Francis Rogers, baritone.

BUSONI IN CANADA.

Ferruccio Busoni, the great pianist, took the Canadians quite "by storm" when he appeared, February 13, in Montreal, before an audience that taxed Windsor Hall to its capacity. The opinion of the Montreal press, herewith given, is a tribute to the critics to this master:

Ferruccio Busoni proved himself last night one of the most poetic and powerful pianists of the day, and was applauded as such by an audience which taxed the capacity of the Windsor Hall. On his last appearance here a year or so ago, Busoni was at once hailed as a king amongst pianists. On his present visit he not merely retained that title, but excelled himself as an interpreter of Chopin. In fact, he played the few Chopin numbers with such a certainty of inspiration, so masculine an ideal and such an utter absence of the mawkish sentimentality that sometimes spoils Chopin performances that the audience was decidedly disappointed to find so little of this music in his program and such a preponderance of the Liszt influence.

Busoni is essentially a poet in his work, and it is something of a mistake to sacrifice this beautiful attribute to an exhibition of his technic. Although his mere skill is far beyond that of almost any artist who has been seen here, that is far from being the power by which he really moves his audiences. On his last visit here, Paderewski showed inimitable digital dexterity and all the tricks of a finished performer, but he lacked just the warm glow of genius which Busoni exhibited to the full whenever his music allowed it.

His ideals of Chopin in the two well-known examples he presented, the third and fourth ballads, opened new lanes of thought among those who knew the music. The same things were played here some years ago by De Pachmann, but the difference in interpretation was marked. Busoni's Chopin music is full of virile force and astonishing contrasts between the powerful bass passages and the light illustrations.

It was really as an interpreter that Busoni showed his genius best. His complete mastery of the piano needed no demonstration, it was the genius he could infuse into it that told, and this was richly shown at times.

The Chopin suite was followed by a trio of Liszt studies, each in a different style, but undoubtedly the most beautiful was the middle, "Ricordanza," which was full of Chopin spirit. He later repeated the Liszt illustrative legend, "St. Francis de Paula Walking on the Waves," which he played when he was last here. It is a marvelous work, while the melody brought out in running chords and arpeggios for the right hand, while the bass in a series of runs gives the effect of the waves in most stirring style.

In his concluding number, however, Busoni showed both his wonderful skill and his interpretative power in his presentation of the Liszt fantasia of airs from Mozart's "Don Juan" music. His interpretative powers were much more evident in the earlier part, where the various airs of the opera were brought out in typical Mozart delicacy, surrounded with the brilliancy of the Liszt genius. The later movements were such a display of terrifying pyrotechnics that anything but a composer of the fanciful flights of Liszt with the playing of a Busoni was out of the question. It was a magnificent tour de force, and an impressive example of what a pianist could do, but despite its wonder many in the audience preferred Busoni the poet to Busoni the master of technic.—Montreal Gazette, February 14, 1911.

He plays Bach with the easy mastery of one who, perfectly comprehending, brings to his task the passion of an artist's homage and the fire of a genius that burns and flames bright and glowing. He has arranged several of the incomparable fugues for the piano, and last night he played the prelude and fugue in D major. Those who talk of Bach as coldly classical are using terms they do not understand. Nobody listening to Busoni's playing of Bach last night who had ears to discern the beauties of the Eisenach master could ever think again of his fugues as cold. They are instinct with an inspiration at once splendid and supreme—an imagination that soars too high, perhaps, for some material minds, but with free and unfettered flight, and, soaring, hears and reveals melodies of rare and radiant beauty.

Busoni's playing of that fugue was one of the most impressive achievements on the piano Montreal has heard of in recent years. It was instinct with a clarity of unique intellectual quality; it cov-

ered the whole range of his marvelous palette of tone colors; it revealed the matchless contrapuntal eloquence of Bach as few organists ever reveal it; and it showed Busoni as he is—a great master of tone, a deft artist who understands the profoundest mysteries of resonance, resilience and dynamic shading; more, a man inspired with the same spirit that burned in the breast of the incomparable German master, and capable of communicating something of his inspiration to those around him.

And what shall be said of his Liszt? It is not easy to write clearly when there are so many different viewpoints from which one might approach the matter. He it said at once, however, that in the opinion of the writer, Busoni is the greatest Liszt player

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living today, the greatest interpreter of Liszt, the one man who, head and shoulders above his fellows, understands and enables others to comprehend, through the medium of his marvelous interpretative art, the marvel and the magnificence of Liszt.

The major portion of Busoni's program was made up of Liszt compositions. It included three études—the "Mazeppa," the "Ricordanza" and Busoni's own arrangement of the Paganini "La Campanella" transcription; the two St. Francis legends and the magnificent "Don Juan" fantasy. There was no earthly reason why Busoni should have played the Campanella, save to exhibit mere digital dexterity. That is unworthy of him, but he probably thinks every public is alike, and that what suits New York will please here. The audience went crazy about this trivial thing, with its immensely clever fingering—and nothing else.

The mad riot of the "Mazeppa" was an infinitely worthier theme, and Busoni played it with a fierce delight in its wild and unrestrained imaginings. But the "Ricordanza" gave him full scope. It is a singularly beautiful composition—beautiful not for its form, its melodic qualities, or its rhythms alone, but for the superb combination of all three, and for the absolute purity of its limpid phrases. Here Busoni revelled in sheer luxury of tonal cadences; he spun the tone, he lent it a hundred colors, a hundred blended hues, in half light and in shadows. Melodies flowed from beneath his flying fingers like unseen water rippling over music-laden pebbles. And again, the full, broad, warm sensuous beauty, the Liszt imagination at its topmost height, spread over the audience with a thrilling and expansive glow. It was a superb, memorable and triumphant work of art.—Montreal Daily Star, February 14, 1911.

The word "artist" has been so much employed and so often misapplied that, as Theophile Gautier says, one scarcely now dares use it in its former laudatory sense to praise a man. Yet it must be said of Busoni that he is an artist. He possesses the "gift," lacking which the most persevering labor results but in mediocrity. He

has fire, boldness and the imaginative capacity necessary for the discovery of the novel and individual character of things—character which is invisible to others.

Busoni is by temperament and turn of mind a musician, and he is by application a superb, one had almost said an astounding, pianist. In appearance he has what was said of Henri Regnault, the painter, "a masterly brow and a completed face which would lead the most indifferent to say, 'That man must be somebody!'"

The popular impression is that there is a natural antipathy between the critic and the artist—that the latter is the natural prey of the former. The truth is that there is a natural sympathy between them—one indeed should be complementary to the other. It is true that Hazlett, or someone, says that "reduced to its lowest level, criticism is either an apology for what the critic likes, or an indictment of what he dislikes," and this may be true of criticism "reduced to its lowest level"; but, considered at its highest or best, criticism is surely the art of judging with knowledge and propriety the beauties and faults of work, or, in other words, the faculty of judging anything fairly. The artist himself must have the critical faculty abnormally developed to be able to choose or reject his material and to decide between various possible interpretations.

Applying this to Busoni, it is found that he stands out first and foremost as an amazing technician, with a mastery of the keyboard almost uncanny at times in its skill. He has all the dynamic force of Paderewski in his most vigorous prime. But with the forte pedal wide open, and with a finger or hand power as mighty almost as a full orchestra, or a Nasmyth hammer falling its full length, he still makes unforgettable music.

Yet in Busoni's most inimitable periods this paradox comes up for review; "perfection of art may injure art," or rather absolute perfection of method may detract from it. Thus Shakespeare's lyrics owe much of their beauty, their indefinable suggestion and witchery, to imperfection of form, as does some of the most highly esteemed work of Shelley, Keats, Poe and other lyrical poets. Any art, in fact, which has only impeccability to recommend it must be very limited in its appeal.

Busoni in the Liszt numbers reached the highest summit of piano playing. His virtuosity was equal to that of Liszt himself, and had a great and stimulating effect upon his large and distinguished audience. Added to Busoni's astounding powers of execution in the six Liszt compositions he gave, there was a sublimity, a noble feeling and a depth of expression in his playing which carried the audience with him throughout their rendition and made Liszt disciples of any who were not so before. In spite of storms of applause Busoni refused to play a recall piece, and thus preserved the artistic unities. He had carefully if not painfully arranged his program, and he would not spoil it. Some day, perhaps, audiences will sympathize sufficiently with artistic reticence to appreciate when they have had good measure of an artist's gifts and strength.—Montreal Daily Witness, February 14, 1911.

Beebe-Dethier Recitals in Boston.

"Miss Beebe and Mr. Dethier played agreeably and with excellent ensemble," said the Boston Record, referring to the third of the Beebe-Dethier sonata recitals on February 8. "Mr. Dethier's tone is full and expressive, and he plays with excellent taste. Miss Beebe plays clearly and with good judgment."

In commenting upon the same concert, Philip Hale wrote in the Boston Herald: "Miss Beebe played with spirit and force. Mr. Dethier is a violinist of talent and he plays intelligently."

The third of the New York series of the Beebe-Dethier sonata recitals is scheduled for Tuesday night, February 28, in Mendelssohn Hall. The program includes Reger's suite, op. 93; Nardini's sonata in D major, and Fauré's sonata in A major.

Schlieder's "Penitence" at St. Paul's.

Frederic Schlieder's cantata, "The Way of Penitence," will be sung in Old St. Paul's Chapel, Broadway and Fulton street, Tuesday, February 28, at 12 o'clock noon, the composer at the organ. Edmund Jaques, the organist and choirmaster, will conduct the large chorus and soloists, and the popularity of these midday cantatas is such that it is advisable to go early to obtain a seat.

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BROOKLYN, February 20, 1911.

A brilliant week for Brooklyn will begin Tuesday evening, when the Metropolitan Opera Company gives a performance of "Madama Butterfly" at the Academy of Music. Wednesday evening Xaver Scharwenka is to appear in recital in the music hall of the Academy of Music. Thursday evening Alma Gluck and Pasquale Amato come to Brooklyn for a joint song recital, under the auspices of the United Neighborhood Guild. Friday night the Boston Symphony Orchestra appear, with Busoni as the soloist.

Scharwenka is to have the assistance of Louis Mollenhauer in the performance of the Scharwenka sonata for piano and violin op. 2. The remainder of the program, to be played by the great pianist, will include the following works:

Fantaisie, op. 49, F minor.....Chopin
Ricordanza.....Liszt
Mephisto Valse.....Liszt
Sonata, op. 57, F minor (Appassionata).....Beethoven
Novelette, op. 22.....Xaver Scharwenka
Spanish Serenade, op. 63.....Xaver Scharwenka
Two Polish Dances, op. 15 and op. 3.....Xaver Scharwenka
Staccato Etude, op. 27.....Xaver Scharwenka

The program for the Boston Symphony concert in Brooklyn Friday evening, with Busoni as the soloist, will be as follows:

Symphony in C major.....Schubert
Concerto for piano and orchestra in E flat major.....Liszt
Symphonic poem, Le Rouet d'Omphale.....Saint-Saëns
Symphonic poem, Danse Macabre.....Saint-Saëns

Busoni is to give a recital under the auspices of the Brooklyn Institute in the opera house of the Academy of Music, Thursday evening, March 2. His program follows:

Transcription, Chaconne.....Bach-Busoni
Fifteen variations and fugue on the theme of the Eroica, op. 35.....Beethoven
Sonata in one movement, B minor.....Liszt
Scherzo, C sharp minor, op. 39.....Chopin
Impromptu, F sharp minor, op. 36.....Chopin
Polonaise, A flat major, op. 35.....Chopin

Marcus Kellerman, the baritone, is to be the assisting artist at the last concert by the New York Symphony Orchestra at the Academy of Music, Saturday afternoon, March 4. This is in the series designed "for young people," and is under the auspices of the Brooklyn Institute. The program for this date will be devoted to Wagner, and is to include:

Prelude to Lohengrin.
Elsa's Dream from Lohengrin.
Wotan's Farewell to Brunnhilde and Fire Charm Music from Die Walküre.
Siegfried, the Forest Bird and the Dragon from Siegfried.
Processional from Lohengrin, Act II.

A report of the piano recital given in the music hall of the Academy of Music Thursday evening of last week by Elsa Troetschel, will be found on another page of this issue of THE MUSICAL COURIER.

The midwinter concert by the Brooklyn Apollo Club took place Tuesday night of last week at the Academy of Music. The choral numbers were the works of Parker, Abt, Loewe, Dutton and Meyerbeer. The soloists were Arthur C. Clough, tenor, and A. D. Cornwall, baritone.

A special effort is being made among musicians and serious music lovers in Brooklyn, to get the New York Philharmonic Society to give a second supplementary concert in Brooklyn. If sufficient funds are guaranteed, the concert will take place at the Academy of Music Sunday afternoon, March 19. Should this concert be given, a soloist of international renown will be engaged to appear with the orchestra under Gustav Mahler's direction.

The Flonzaley Quartet visited Brooklyn last Friday evening and made a fine audience glad because of the concert given by these artists in the music hall of the Academy of Music. The program included one of the early Beethoven quartets (F major, op. 18, No. 1); Dvorak's third string quartet in F major, op. 76, and the Jean Marie Leclair sonata for two violins. This same

program presented in Mendelssohn Hall, Manhattan, Tuesday evening, February 21, will be reviewed in THE MUSICAL COURIER next week. The Brooklyn concert was under the auspices of the Brooklyn Institute. The reception for these gifted musicians was very cordial, and the impression created is the best indication that the Flonzaleys will be welcome in Brooklyn any time. Their performances recall some fragrant nooks in the world of nature which one cannot soon forget.

A Schlesinger Charity Concert.

The attached notice is from the Riviera News, published in Nice, France, dated January 29, 1911. Mlle. Berthe-Mérol, Mr. Schlesinger's daughter, is a singer who is not only musical and vocal too, but who is gifted as well with the intellectual and spiritual powers of artistic interpretation. She scored a very sensational success with the cosmopolitan audience that was present. Every day the songs



SEBASTIAN B. SCHLESINGER.

and other compositions of Sebastian B. Schlesinger are finding a larger circle of admirers, and the reputation of the composer is giving enhanced value to his works on many European concert occasions.

Here is the enthusiastic appreciation from the Riviera News:

Sebastian B. Schlesinger must have been indeed a happy man last Monday night, when he gave a concert in the beautiful Concert Hall of the Cercle de la Méditerranée in aid of the Dispensaire Lenval (Children's Hospital), for not only must he have experienced the pleasure which comes of doing a kind and philanthropic action, but he must also have realized with what keen appreciation the audience listened to every note of his exquisite music, which was so well interpreted by some of the leading artists of Nice, including Berthe Mérol; M. Jaume, the well known tenor; M. Rouard, the baritone of the Nice Opera House, and M. Vergé, the brilliant cellist.

We print the program to enable those who had other engagements to note the items; for ourselves we should be very pleased to have the opportunity of hearing it over again.

PREMIERE PARTIE.

La Princesse Jaune (ouverture).....Saint-Saëns
Nocturne.....S. B. Schlesinger
Violoncelle, M. Vergé.
Le Roi de Lahore (arioso).....Massenet
M. Rouard.
Hérodiade (air).....Massenet
Kate Camhon.
Aubade.....S. B. Schlesinger
M. Jaume.
Cavalleria Rusticana (air de Santuzza).....Mascagni
Berthe Mérol.
Dans les Petits Bois (mélodie caprice).....Gervasio
Violin, M. Amore.

DEUXIEME PARTIE.

Coppelia.....L. Delibes
Valse lente.
Thème Slave.
Variations, Final.
Soloists: Mm. Amore et Delchef.
O ma Charmante (mélodie).....S. B. Schlesinger
M. Rouard.
Le Retour du Héros.....S. B. Schlesinger
Syrène (mélodie).....S. B. Schlesinger
Berthe Mérol.
L'Africaine (air).....Meyerbeer
M. Jaume.
Pensée du Soir.....S. B. Schlesinger
Marche des Enfants.....S. B. Schlesinger
Violoncelle, M. Vergé.
Rigoletto (quatuor).....Verdi
Mlle. B. Mérol, Madame Antony, MM. Jaume et Rouard.

Without wishing to be invidious, where every single item was so good, we cannot help congratulating M. Rouard on his rendering of

"O ma Charmante," a lovely and haunting melody, and M. Vergé on his interpretation of the nocturne, and "Pensée du Soir"; in fact, number 11 bis on the program, by the transference of emotion from (a) the plaintive and dreamy to (b) the dainty, crisp air representing the patter of the children's feet, quite captivated us.

M. Gervasio had his orchestra well in hand in No. 7, and his "Melodie Caprice" received well-merited applause.

The last item—a great favorite here—was distinctly good.

We trust that the funds of the Charity have been considerably increased, and that we shall have the pleasure of hearing more of M. Schlesinger's compositions.

Madame Mérol also sang her father's songs with the greatest taste. Her well trained soprano voice, especially in "Syrène" and "Le Retour du Héros" awakened a storm of applause.

CLUB FEDERATION ANNOUNCES THE PRIZE WINNERS.

THE MUSICAL COURIER has received the following telegram from Nola Nance Oliver, press secretary of the National Federation of Musical Clubs:

MEMPHIS, Tenn., February 19, 1911.

The Musical Courier, New York:

The Committee on American Music of the National Federation of Musical Clubs announces the following winners of the prizes:

Orchestral work, first prize, George W. Chadwick, of Boston, \$700; second, Arne Oldberg, of Evanston, Ill., \$300.

Chamber music, first prize, Henry Albert Lang, of Philadelphia, \$300; second, Henry V. Steam, of Columbia, Mo., \$200.

Choral or vocal music, first prize, Horatio Parker, of New Haven, Conn., \$350; second, Charles Wakefield Cadman, of Pittsburgh, \$150.

NOLA NANCE OLIVER.

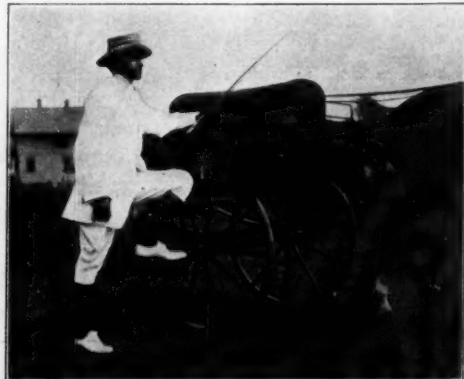
Krueger-Borchard Recital.

Adele Krueger, a talented and well trained soprano, and Adolphe Borchard, the gifted French pianist, appeared yesterday (Tuesday) afternoon in a joint recital in Mendelssohn Hall. Their program, which will be reviewed next week, was as follows:

Prelude, choral and fugue.....César Franck
Mr. Borchard.
Mignonne.....G. Pierné
L'Esclave.....Edouard Lalo
Si j'étais jardinier.....C. Chaminade
Recit et air de Lia, L'Enfant Prodigue.....Claude Debussy
Madame Krueger.
Two preludes, D flat, G flat minor.....Chopin
Valse, C sharp minor.....Chopin
Nocturne, C minor.....Chopin
Scherzo, C sharp minor.....Chopin
Mr. Borchard.
Widmung.....Schumann
An den Sonnenschein.....Schumann
Zuignung.....R. Strauss
Despair.....Alec Matthews
Sunbeams.....Landon Ronald
Madame Krueger.
Soirees de Vienne No. 6.....Schubert-Liszt
(Arrangement of first and second editions by Adolphe Borchard.)
Aus meinem Tagebuch, Vol. 1, No. 10.....Max Reger
Seguedilla.....Albeniz
Rakoczy Marsch.....Liszt
Mr. Borchard.

Florio Pupil in Opera.

Tomaso Egani, the Irish-American tenor now singing with success in grand opera in Europe, has cabled to his teacher, Eلفert Florio, to the effect that he has accepted an



THOMASO EGANI.

The Irish-American tenor, with his Irish jaunting cart. Taken in his country home in Ireland.

engagement to sing this spring at Constantinople, Turkey, in "Pagliacci," "Tosca" and other operas of his repertory.

Next year Mr. Egani will make a concert tour of Ireland, to be followed by a concert tour of America.

Miss Guernsey at Goodrich Musicales.

Charlotte Guernsey, the soprano recently returned to New York from her operatic successes in Italy, will sing this afternoon at a musicale given by Dr. and Mrs. Malcom Goodrich, 260 West Seventy-sixth street. Her program is to consist of German and Italian songs and arias.

STOJOWSKI'S CLASSICAL AFTERNOON.

Another distinguished audience assembled in Mendelssohn Hall Saturday afternoon, February 18, to be instructed by the second in the series of five historical piano recitals which Sigismund Stojowski is giving under the patronage of many public spirited men and women. The first recital on the afternoon of February 4 was devoted to the German, French and Italian masters of polyphony. As illustrations on that date, Mr. Stojowski played compositions by Handel, Bach, Paradisi, Couperin, Daquin, Rameau and Domenico Scarlatti. Last Saturday, the subject was "Masters of the Classical Sonata." The illustrations were by Haydn, Mozart and Beethoven. Mr. Stojowski preceded the performance of the music by a charming lecture in which he gave graphic descriptions of Vienna in the times when these immortals lived there. The music of these masters in sonata form, outlined, and in eloquent language the lecturer explained the connecting links, which began so simply by Haydn, later beautified by Mozart, and lastly perfected by Beethoven, who was mentioned as "The Conqueror" in the remarks by the lecturer.

For his illustrations, Mr. Stojowski played the following works:

Andante in F minor.....	Haydn
Rondo in A minor.....	Mozart
Sonata in A major.....	Mozart
Sonata in C minor (op. 111).....	Beethoven
Sonata in F minor (Appassionata).....	Beethoven

Mr. Stojowski could not have chosen works better calculated to substantiate his words. The performances made a profound impression. He showed with unwavering sincerity the contrasts in the music. The radiant simplicity of the Haydn andante, followed by the Mozart rondo and then the heavenly A major sonata admired by all lovers of the beautiful (whether they play the piano or not), still lingered on the delighted ear, when Mr. Stojowski played the first movement of the heroic sonata by Beethoven, the op. 111. This was the great master's last of his thirty-eight piano sonatas. It has ever been the despair of serious students. Some who hoped to play it soon gave up the task as next to hopeless. It is only the greatest technicians with gray matter to correspond, who include the op. 111 in their programs. Mr. Stojowski's performance of this prodigious composition was colossal; at times it resembled a mountain in motion, or a storm at sea, but there was no pounding of the beautiful instrument he played.

Mr. Stojowski's rendition of the glorious "Appassionata" furnished more evidences of his scholarly art. He has attained to his powers by methods unknown to the pianists whose playing merely echoes the ideas of other men. Stojowski convinces his public by an individuality that suggests the thinker who gained his powers through introspection and knowledge.

At the next recital, March 4, Mr. Stojowski is to consider "Romantic Classics." The illustrations will be chosen from the works of Weber, Schubert, Mendelssohn and John Field, who is sometimes referred to as the "creator of the nocturne."

Tönkünstler Society Musicale.

Monday evening of this week, in Assembly Hall, 109 East Twenty-second street, New York, the Tönkünstler Society presented a program of interest and merit, inasmuch as the participating soloists were artists of sterling



LEONTINE DE AHNA.

caliber and the compositions, featuring on the program, of considerable novelty. Cecile M. Behrens and Horace Britt played Camille Chevillard's sonata for piano and cello in B flat. This sonata was interesting chiefly through the fact that its composer was mainly self taught, and, although not a prolific composer, has given to the world of music compositions of no little value. The chief defect of this sonata is its lack of inspiration. It abounds in difficulties for both instruments, is well written and shows the hand of a skilled writer throughout. It received a worthy interpretation, and especially the piano part was made illuminative by the splendid work of Mrs. Behrens, who is forging to the front rapidly as one of America's best ensemblists.

The second offering on the program was contributed by Leontine de Ahna, who sang "Mainacht" (Brahms), "Einkkehr" (Reisenauer), "Schuhmacherlied" (Weingartner), "Der Freund" (Wolf), "Es blinkt der Thau" (Rubinstein). Miss De Ahna, as usual, sang with a perfection of method, beauty of tone and elegant diction, and invested each song with the proper temperamental and emotional character necessary to its meaning. She received such a warm welcome as to necessitate an encore, which she gave in English.

The third and last number on the program was Edgar Stillman-Kelley's quintet in F sharp minor (op. 20), played by Mrs. William Mason Bennett (piano), Elsa Fischer and Francesca Gilder (violins), Alice Schradieck (viola) and Caroline Neidhardt (cello). These ladies were imbued with the proper spirit for presenting Mr. Kelley's fine work, which contains many superb passages and shows that this American composer has a firm grip upon the art of chamber music composition. This quintet is of sufficient value to figure largely upon the programs of some of our best organizations.

Gruppe Heralded in the South and West.

Paulo Gruppe, the gifted young Dutch cellist, is winning ovations along the line on his tour in the South. This artist has been heralded in that section as a player with a special message for the lovers of beautiful melody. He has been heralded likewise in the East and West. Mr. Gruppe has filled a number of re-engagements in the South and West. Some recent press notices follow:

The Philharmonic Society last night entertained its members and the representatives of the press at a cello recital given at the Grunwald Assembly Hall by Paulo Gruppe.

The young Dutch artist, who in appearance seems the mere chap of nineteen that he is, made a profound impression. He is decidedly more than a virtuoso, flauntingly exploiting a tremendous technique; he is an artist by instinct, as well as by erudition. He controls a full, warm tone, bows with admirable ease and grace, and is at all times musicianly. His intonation is flawless and his attack unusual in its precision and incisiveness. In writing of the young man one need not interpolate any such expressions as "considering his youth." Judging him as he is, he must be called an excellent cellist. Naturally he will grow artistically as the years accumulate—the very greatest are always widening their scope—but that does not mean that at present he is not a distinguished artist.

The sonata by Locatelli was played with classic elegance. The concerto of Lalo, a long, but highly interesting work, showed young Gruppe's keen understanding of the resources of his instrument. At times the tone was rich enough to suggest the playing in unison of six cellos. In the Bruch arrangement of the "Kol Nidrei" the artist did some really exquisite nuancing, noteworthy for its absence of any aiming after effects. Popper's waltz suite in the hands of a less accomplished artist might have appeared inane, but Mr. Gruppe gave it a charm and lilting rhythm quite delightful. The "Allegro Appassionata" of Saint-Saëns put the player on his mettle, but he won a splendid triumph. The program closed with the Bach chaconne, delivered in fine style. Mr. Gruppe was enthusiastically received throughout the evening. He played as encore Saint-Saëns' "Le Cygne."—New Orleans Picayune, February 9, 1911.

Mynheer Gruppe is a very young man, not yet twenty, I am told, who has a most brilliant future before him, for he already possesses very remarkable technical skill and gave evidence of the thoroughly musical temperament and deep sincerity which combine with mechanical mastery to make the great artist.

Technically speaking, his most remarkable qualities are his facile bowing, his dexterity in double stopping, and the purity of his intonation and production of harmonics. In attack and in rapid passage work he showed the precision, confidence and certainty of a veteran and the finished style which is acquired only by a few of the chosen.

Gruppe takes his art and himself seriously and treats both with respect. His program last night was of a type which he will probably modify later on when he has more experience with the likes and dislikes of popular audiences. It was particularly interesting for the absence of the hackneyed, and was made up almost entirely of music thoroughly beautiful in itself and also excellent for a display of his virtuosity. There was comparatively little on the list, however, to catch the popular ear.

He was most successful, really brilliant, in fact, in his playing of the very difficult "Allegro Appassionata" of Saint-Saëns. He was equally successful in the classic Locatelli sonata and in the romantic concertos by Lalo. The double stopping and harmonic playing in the Locatelli number were especially remarkable. He got a good broad tone in the Bruch arrangement of "Kol Nidrei." The suite of waltzes by Popper was, in its way, as well played as anything on the program. His infectious rhythm and lightness of bowing made one think of Pachmann at the piano. Another Popper number in tarentella style and "Le Cygne," by Saint-Saëns were the two encores granted and were both well rendered.—New Orleans Item.

Most of the numbers were tremendous feats of execution and left nothing to be desired in the way of technique of interpretation. Some of the broadness and sonority of tone that only comes of mature experience was lacking, as in the adagio of Bruch, which gets to the solemn "Kol Nidrei" of the Hebrew ritual. The great wail of



PAULO GRUPPE.

sorrow and repentance of this fine composition was foreign to the hopeful, happy outlook of nineteen, which is the clever young artist's apparent age.

There are many years in which his art will ripen and broaden into full realization, and with the solid groundwork of a stupendous technique his name should rank among the great ones.

The program opened with a sonata by Locatelli, then a most exciting concerto by Lalo was followed by the graceful little gem, "The Swan," by Saint-Saëns, which showed the fine, round, full tone of the cello at its best.

At the insistent demand of the greatly pleased audience, Mr. Gruppe gave an encore "Vito," by Popper. The third part of the program, besides including the Bruch adagio, already spoken of, contained a beautifully swinging "Waltz Suite," by Popper, and the "Allegro Appassionata" of Saint-Saëns. A large number of the members of the Philharmonic Society were present.—New Orleans Daily States.

There's a question whether a cellist by any other name than Dutch could have played his way more quickly into the heart of his audience than did Paulo Gruppe at the Columbian Club last evening. It pleases him to identify himself by his nationality, but he has already proved that his art was too big to be confined in the smallest kingdom of Europe, where it was born. However, there's romance in the thought of talent fanned by a windmill into the flame of genius.

Mr. Gruppe has been heralded as the "coming" cellist. His concert last evening rather persuaded that he had "arrived," at least in several phases of his art. His serious, steady work in the Lalo concerto was the accomplishment of adult and experienced art, which belied the boyish face bending over his beloved Guarnerius.

A steady bow and sure attack brought from the heart of his instrument rich organ tones and sweeter human wailings, showing a foundation in tone production that will make strong the fabric of his future art. In his lighter offerings from Faure and Klengel he caught the willing ear of his hearers by whimsical cadences or by caprices of technique. A sudden muting of the music to a whispered climax, a picked string when unexpected, caused that same catch in the feelings as the unexpected fall of light which comes just before dawn.—Dallas, Texas, Morning News, January 27, 1911.

The Misses Naimska in the Empire State.

Zofia Naimska, the pianist, and Marya Naimska, violinist, are kept busy filling engagements. These charming artists played recently in Rome, N. Y., and then appeared at a concert at Wells College, in Aurora. At both concerts the sisters played encores. The numbers included "To a Wild Rose," by MacDowell; mazurkas by Wieniawski and Chopin and compositions by Paderewski.

Herbert Dittler's Activity.

Herbert Dittler, the violinist, recently returned from Europe, where he studied with Theodore Spiering and later played successfully abroad, winning warm praises from the press and the public. He will make an important American appearance in Brooklyn, February 27, with the Amateur Musical Club, and on March 2 is booked for a recital at the Master Music Studios in the same borough.

Death of Dr. Karl Rundnagel.

The death is announced of the last surviving pupil of Louis Spohr, Dr. Karl Rundnagel of Cassel, Germany, court organist and versatile musician. He had been engaged for years in the editing of Spohr's works, and was so devoted to his teacher that much of the later music by other men escaped him.

Death of Josephine C. Coburn.

Josephine C. Coburn, assistant instructor of music in the Lowell, Mass., public schools, and for many years a member of the choir in the Unitarian Church, died at St. John's Hospital in that city on February 11 after a short illness.

LYDIA LIPKOWSKA'S CONTINUED SUCCESSES.

It is very often said that every artist must have his or her own public, that few if any singers now actively in the field are equally well liked everywhere they appear, etc. As a general rule this may have its foundation in fact, but with Lydia Lipkowska, of the Boston Opera Company, as the brilliant exception, this is at once disproved. With her beauty, grace and gentle, high bred charm of bearing, Madame Lipkowska wins every audience as soon as she appears, and as the press reviews usually echo the taste of the public, the appended notices from Philadelphia, Brooklyn and New York bear the above contention out most emphatically:

MADAME LIPKOWSKA AS VIOLETTA.

Madame Lipkowska made a delightful picture as the unhappy heroine of Dumas' drama. She acted with a fair degree of pathos and intensity, following the traditional lines of the part, and sang with intelligence. There was sufficient brilliancy about the cavatina of the first act and of tenderness in the final pathetic scene to warrant the audience in recalling her a number of times at the fall of the curtain.—New York Herald, February 3, 1911.

Madame Lipkowska came from Boston to make possible the performance of "La Traviata," in which Madame Melba was heard earlier in the season. The Russian lady's Violetta was pleasantly remembered in its best features—its physical loveliness, its grace of action, and its vocal purity—from last year, and these things won guerdons again last night.—New York Tribune, February 3, 1911.

Madame Lipkowska journeyed from Boston to sing Violetta, which she did in many respects charmingly. She also presented a figure of slim and exotic loveliness.—New York Globe, February 3, 1911.

Madame Lipkowska gave an excellent interpretation of the suffering Violetta, both musically and dramatically. In the famous solo, "Ah! fors e lui," she gave a fine exhibition of the bel canto singing. Her high notes were well sustained and of a particular sweetness of tone. In the duettos in the second and last acts she had admirable control of her voice, and the dramatic music required of her in the latter acts was given with force.—Brooklyn Standard Union, February 3, 1911.

MADAME LIPKOWSKA AS LUCIA.

The coloratura music of the unfortunate heroine was most beautifully sung last evening by Lipkowska, the Russian soprano. She has previously been heard here as Gilda. Her Lucia was of equal vital dominance, of the same luscious tone and throughout a personality which admirably fits this most dainty of operatic prima donnas. Lipkowska not only makes the conventional moments interesting in action and musical accomplishment, but she was equal to giving all the dramatic detail and the vocal brilliancy of the "mad scene," so that it carried conviction with sympathy in splendid fashion. Her reception after this number was a fine tribute to a conscientious and efficient artist.—Philadelphia Press, February 5, 1911.

Madame Lipkowska sang the "Regno del Silenzio" aria in the first act with great fluency and sweetness and all the coloratura ornamentation, while she won a decided triumph in the "mad scene," where her voice rivaled the accompanying flute in its accuracy, fluency and purity of tone. Some part of this artist's success is due to the pictorial taste she possesses, which is manifested in the effects attained in her costuming, and the grace with which she invariably bears herself.—Philadelphia Ledger, February 6, 1911.

Madame Lipkowska sang the title role and once more charmed the audience with her graceful, melodious and artistic impersonation of the unfortunate Lucia. In an age when coloratura sopranos are not many, though no less esteemed than formerly, she shines brightly in the operatic firmament not only because of her delightful voice, but by reason of her beauty and personal charm. She has temperament, and, moreover, visualizes the part more than most Lucias whom we have seen in recent years. There was the usual furore after the "mad scene," which was redemanded, and she died greatly lamented.—Philadelphia Inquirer, February 5, 1911.

It was not by any means an easy task that Lydia Lipkowska, the coloratura soprano from the Boston company, undertook when she came before an audience filled with remembrances of Tetrazzini in the role of Lucia. But Madame Lipkowska much better realizes the role of Lucia in personal appearance than did Tetrazzini, and the young Russian star sang with true lyric beauty the arias that fell to her lot.—Philadelphia Record, February 5, 1911.

Madame Lipkowska took full advantage of her numerous opportunities to display her talents, and established for herself a place prominent in the admiration of all those fortunate enough to hear her.—Philadelphia Ledger, February 5, 1911.

MADAME LIPKOWSKA AS GILDA.

Madame Lipkowska came upon the scene looking as girlish and beautiful as one would imagine a Gilda; but lovelier still were the quality and flexibility of her voice. Its tone was pure, and clear

as crystal, as she "rippled" the coloratura measures of the aria "Dear Name, Within This Heart." Her local reputation increased with the progress of the opera, and was one of the principal factors in the very evident satisfaction which the subscribers showed with last evening's production.—Brooklyn Citizen, February 8, 1911.

Lydia Lipkowska, the youthful Russian prima donna drafted from the Boston forces of the Metropolitan organization, was the Gilda, and she was exactly fitted to the part. Her girlish, sylphlike form supplemented her beautiful soprano voice and they gave versatility to her characterization of the unhappy daughter of the jester. Rarely has the beautiful "Caro Nome" been better sung and her sad recital to her father in the third act was dramatic as well as vocally enchanting.—Brooklyn Eagle, February 8, 1911.

Hamlin with Noted Societies.

George Hamlin, whose appearances with the Mendelssohn Choir of Toronto and the Handel and Haydn Society of Boston are as regular as the seasons, has just sung most successfully with these famous organizations, three consecutive concerts with the Toronto Choir, which had the assistance of the Theodore Thomas Orchestra of Chicago, and a brilliant performance of Verdi's "Requiem"



Photo by Campbell Studios.

LYDIA LIPKOWSKA.

with the Boston chorus. Madame Schumann-Heink, Alma Gluck, of the Metropolitan Opera Company, and Clifford Cairns were the other solo singers.

Of Mr. Hamlin's concert in his home city some of the press notices are as follows:

George Hamlin was greeted by a large gathering, was in splendid voice and mood and did some of the best singing of the season. Anything more beautiful than his pianissimo in the Lalo aria has not been heard even in the realm of opera, whither Mr. Hamlin is said to be turning his eyes. To French daintiness and grace he added Italian warmth and vocal ease in the delivery of the trying and sustained aria from "Martha," mounting to a bit of vocal bravura in the Bemberg number.

Mr. Hamlin's diction and enunciation are vital factors in his interpretative art, whether he sings French, Italian, German or English. But unlike many native singers, he does not slight his own language, and those who argue that the English tongue is unbeautiful and unsingable and ununderstandable have not heard him.—Chicago Tribune, January 30, 1911.

The enthusiasm with which George Hamlin sings the old Handel and Haydn arias from almost forgotten oratorios has often been a subject of comment. To find in the angularities of the Handel melos the material for appeal to ears addicted to a more sensuous style is the mark of musicianship on the singer's part.

The text is invested with appropriate meaning; a beautiful legato molds the cut and dried phrases into unity; appreciation of dynamic effects lends individuality and charm to his reading, and the virtuosos passages are compassed with the ease that relates them. Had Mr.

Hamlin done nothing else of value in the course of this program, he would have justified his popularity with layman and musician alike. The interpretation of Strauss' "Allerseelen" was exquisite. Here again the beautiful legato and luscious tone joined with clarity of diction to mold an artistic whole.—Chicago Inter Ocean, January 30, 1911.

It is certain that the emotions of the majority of Mr. Hamlin's listeners were—if their applause meant anything at all—of highly pleasurable kind. Mr. Hamlin was in good voice and in effective mood. He put real beauty of tone into an excerpt from Lalo's "Le Roi d'Ys" and into a song from Bemberg's "Elaine," an opera originally written for Madame Melba and the De Reszkes.—Chicago Record-Herald, January 30, 1911.

Lovers of the art of song are always certain to find both pleasure and instruction at the recitals of George Hamlin. Of Mr. Hamlin's vocal and artistic attainments I have had many occasions to write in these columns, and at yesterday's recital it must be recorded that he never sang to better advantage nor met with more enthusiastic success. His voice has become bigger and more resonant with every hearing. He has always been one of those concert singers who place diction on the same plain as vocal interpretation, and so we do not hear alone an exhibition of singing, but of mood depiction as well. Lately, too, a sympathetic quality has entered into his voice, which imparts authority and warmth to his rendition.—Chicago Examiner, January 30, 1911.

We do not know how it may have been with others, but there were three songs on the program new to us; no printed words were provided, nor were they needed, for Mr. Hamlin made us understand them as he sang them. He has a fine comedy gift which his friends have learned thoroughly to enjoy, so we wish he felt it comported with the dignity of a song recital program to put on more things that would give him the chance to show his powers in this line.

The audience liked all that he did, giving him the kind of applause that comes when people are really pleased, and his singing is the sort you can like. It is manly, straightforward, sincere singing from a man who has something in him and has found the way to give it out. He appreciates poetry, can read the words with meaning and has deep feeling that never lowers itself to anything unworthy. He has made his position by the actual value of all that he does and he deserves all that he has.—Chicago Evening Post, January 30, 1911.

That George Hamlin has already proved himself a favorite with his audiences was evidenced by the applause which greeted his entrance. His rendition of "M'Appari Tutti Amor," from "Martha," was sung in his best style, and the graceful, charming manner in which he carried the difficult passages of the aria, seemingly without effort, demonstrated the beauty and strength of his voice.

Mr. Hamlin's program was so well selected that it was a genuine enjoyment to all, from the layman to the advanced student of music, and the numerous encores to which he was compelled to respond attested the deep appreciation of his hearers and the approval of the selections.—Chicago Evening American, January 30, 1911.

In addition to gifts and graces as a singer and interpreter of songs, Mr. Hamlin is a maker of programs. The singer was in excellent voice, so that total richness and roundness kept pace with delightful diction and illuminative interpretation on this occasion and made the recital perfectly proportioned as a popular work of art. It was a long and diversified bill, but the artist sang it as a light task, with frequent encores, and his audience approved highly.—Chicago Daily News, January 30, 1911.

Hamlin's art is of genuine inspiration to the auditor because of the great care bestowed upon its preparation. Each time that he gives a recital here there is a marked gain in breadth of singing and sympathy of interpretation. He is one of the foremost exponents of the doctrine of songs in English. This is as it should be, for in addition to his gifts of voice and musicianship his diction is well nigh impeccable.—Chicago Evening Journal, January 30, 1911.

Sarto's English Program.

Andrea Sarto, the baritone, is back in New York after a three weeks' tour. Tuesday, February 28, Mr. Sarto is to give a recital at the Ogontz (Pa.) School for Young Ladies. His program is to be made up entirely of songs by American and English composers, and will, as a matter of course, be sung in English.

The famous oak of Beaumarchais which formerly flourished on the Quay l'Orsay has fallen to the woodman's axe. The spot is historic, for in days past it was the locus of the residence of the author of the "Barber of Seville." The tree has seen vicissitudes. It was under its spreading branches that Beaumarchais instructed the daughters of Louis XV. in music, and there were heard the harp of Madame Victoire and the violin of Madame Adelaide. In later times the sweet strains of music gave place to the fumes of a tobacco factory, which was situated on part of Beaumarchais' lands.—London Globe.

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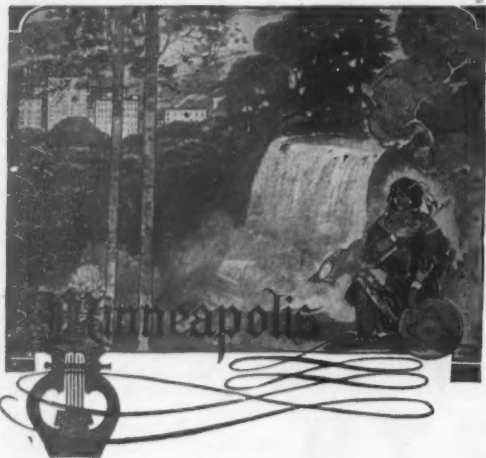
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MINNEAPOLIS, Minn., February 18, 1911.

Two Wagner numbers opened the Sunday afternoon "popular" concert by the Minneapolis Symphony Orchestra. The march from "Tannhäuser" is ever a prime favorite and met with its usual enthusiastic reception. The overture "The Flying Dutchman" was also well done, the stormy music making the theme and variations from the Haydn "Emperor" quartet seem even more peaceful and broadly dignified than usual. The Glazounov "Scènes de Ballet," op. 52, are among the most enjoyable numbers the orchestra plays, and yesterday's reading was even more satisfactory than heretofore. The Jaernefeldt berceuse is a charming little song and was much appreciated, as was also the fantasy on a Walloonish song by Thoe Ysaie. The soloist of the evening was Reinald Werrenrath, who sang "O Lisbona, alfin ti miro," from "Don Sebastiano" (Donizetti), and "Hiawatha's Vision" (Coleridge-Taylor). Mr. Werrenrath's voice was smooth and mellow, and he sang with a finish and repose that was especially marked in the first encore, the "Song to the Evening Star," from "Tannhäuser," which seemed just suited to his voice and personality.

Lella Parr Livingston gave a very pleasant studio tea on Wednesday afternoon, at which she presented informally one of her pupils, Mildred Borom, who has a fresh young voice of an agreeable quality, and her work has already begun to reflect credit on her teacher's training. Mrs. Livingston has planned a series of these informal afternoons, at which others of her pupils will appear from time to time.

The next concert by the Minneapolis String Quartet, for which Carlo Fischer is sponsor, will be on February 28. February 22 the Quartet will play the Arne Oldberg C flat minor quintet for strings and piano before the Schubert Club, of St. Paul.

The Apollo Club, on the occasion of its second concert of the season, was fortunate in its choice of Dan Beddoe (tenor). Mr. Beddoe, the possessor of a voice big and of wide range, appeared twice on the program, besides singing the tenor solo in the closing choral number. He sang first the aria "Vainly Pharaoh Attempts," from "Josef" (Méhul), and as encore "Vesti la giubba," from "I Pagliacci." At the completion of a group of English songs by Eric Coates, in response to encore, Mr. Beddoe sang the favorite Welsh air "All Through the Night," with harp accompaniment. Some of the best work of the club was done in the singing of "Evening Bells" (Becker) and "Finland Love Song" (Engelberg). The chorus showed command of a good pianissimo and the soft passages were sung well, and so, too, were the fortissimo when not so strong as to strain the tenor vocal cords, but better effect could be secured by a less sudden transition from the very

soft to the very loud. It is this point that is most to be criticised in the work of the Apollo Club. The organ, played by Oscar Grosskopf, added greatly to the two numbers in which it was used—the Latin hymn "Laudate Dominum" (Converse) and "The Nun of Nidaros" (Buck). The other choral numbers were "Am Rhein und beim Wein" (Ries), "In a Year, Sweetheart" (Handberg), "The Brownies" (Neutwich) and the martial "Battle Hymn" from "Rienzi" for an opening song.

Mrs. Edward Ellis, a recent acquisition to Minneapolis musical circles, will sing this afternoon at the meeting of the P. E. O. to be held at the residence of Mrs. Womac, on Knox avenue. Mrs. Ellis will be accompanied by Bess Hutchinson Cochrane.

A symphony concert without a soloist is always a treat to lovers of orchestral music. The Friday evening program was no exception to this rule. Whether it was owing to the lack of distraction which arises from personal interest in a soloist or whether only those most interested in the best music would attend a concert without a soloist, at any rate, a consciousness of interest and quiet concentration made itself felt all over the auditorium, which was especially conducive to an evening of the best enjoyment. This earnestness evidently penetrated to the rostrum also, accounting for the presentation of quite the finest concert of the season. The Bach-Mahler suite, with which the program opened, was one of the gems of the whole season's work. The flute obligato by Carl Woemper added a delicate touch, and our good friends, Hamlin N. Hunt at the organ and Carlyle Scott at the piano, in lieu of the clavicembalum, which it was not convenient to use for evident reasons, filled in any lack of interest which Bach might have for nonmusical hearers. As for the Tchaikowsky "Symphony Pathétique," nothing finer in the way of content, finish or interpretation has ever been given by the orchestra. The overture, "Susan's Secret" (Wolf-Ferrari), was just as merry and charming as the name would lead one to suppose, and the "Wallenstein's Camp" from "Wallenstein" (d'Indy) was a realistic piece of half humorous and wholly musical program music, to which the orchestra did full justice. Wagner's "Kaiser March" closed this most satisfying evening, with Hamlin Hunt again at the organ, filling in and bearing up, as it were, the familiar strains of this rather popular closing number.

Lella Parr Livingston sang a number of songs at the Evening Dispensary on Monday.

One of the most enjoyable musical evenings of the season was afforded by the Czerwonky String Quartet on Wednesday evening. The program consisted of the Mozart B major quartet, Beethoven quartet in E flat minor and Brahms' G major quintet, in which Harry Levy assisted. Throughout the hour or more which the performance of the program occupied, there was not a moment when the interest flagged, and there were several moments when a height of brilliancy was attained that speaks well for the future possibilities of the Quartet, as well as for the conscientious work of the past.

The Minnesota Chapter of the American Guild of Organists held its February meeting at St. Marks. A paper was read by Stuart MacLean on "Some Neglected Church Composers." After the meeting the organists were guests of the Czerwonky String Quarter at its chamber music recital.

Rossiter G. Cole, president of the National Association of Music Teachers, is to be the guest of honor and the speakers at a music teachers' dinner to be given early next month, to arouse active interest in the coming Minneapolis State Music Teachers' convention. Membership in the association is not necessary to make one eligible

as a guest, and in order to bring the matter before every musician in the community, a committee will make a personal canvass in the hope of getting every one to put a shoulder to the wheel.

The details of the program of the Minneapolis Symphony Orchestra's Chicago program for March 9 have not yet been given out, but it is safe to say that one of sufficient worth and dignity to command the attention of the musical public will be arranged. One of the greater symphonies will form the nucleus, and as there will not be the distraction of a soloist, Mr. Oberhoffer can plan one of those symmetrically beautiful programs which are complete in themselves. The full complement of more than seventy men will make the trip, and much interest but no anxiety is felt in the impression the orchestra will make in this first invasion of Chicago by a north-western orchestra.

At the Student Hour of the Northwestern Conservatory Thursday afternoon those who appeared in recital were as follows: Etude in A flat (Chopin), Mrs. Frederickson, pupil of Frederic Fichtel; scene from "If I Were King" (McCarthy), Vera Mathewson, pupil of Flora Belle Carde; "Toccata," op. 14 (Jonas); Agnes Conley, pupil of Frederic Fichtel; romance in D (Svendsen), Paul Fisher, pupil of Arthur Wallerstein; "Norwegian Bridal Procession" (Grieg), Augusta Anderson, pupil of Frederic Fichtel; "In the Chimney Corner" (Cowen) and "Shadows" (Bond), Sara Reese, pupil of Arthur Vogelsang; first mazurka, G minor (Saint-Saëns), Velitta Morrison, pupil of Frederic Fichtel; "Making an Orator" (Stephen Crane), Elsa Jacobs, pupil of Flora Belle Carde; overture, "Tannhäuser," two pianos, eight hands, Florence Hanson, Frances Hutchinson, Helen Gerlach and Agnes Conley, pupils of Frederic Fichtel. On Saturday morning, February 18, at the Faculty Hour, Lella Parr Livingston and Frederic Fichtel gave a vocal and piano recital which was enjoyed by an appreciative audience. Malva Cameron, a student in the dramatic art department, is to read at Welles Memorial on Monday evening, February 20. Large and enthusiastic audiences attended both performances of "Romeo and Juliet" Saturday afternoon and evening, and the entire production was given in an elaborate and artistic manner. Gertrude Dobyns, Lella Parr Livingston, Arthur Wallerstein and Frederic Karr of the piano, voice, violin and dramatic departments, will present pupils in recital Thursday afternoon, February 23, at four o'clock. On February 25, Saturday morning at 11 o'clock, a recital of eighteenth century music will be given by Gertrude Dobyns and Arthur Vogelsang of the piano and vocal department. Preparations are being made for a spring cotillion to be given March 21 by the Conservatory Club.

Agnes Hewett, a popular young soprano, pupil of Stella W. Spears of the Minneapolis School of Music and Dramatic Art, gave a most interesting program Wednesday evening, February 15, before a large gathering of friends and pupils of the school. Miss Hewett sang "The Gladdest Music of June" (Lucas) in brilliant style. MacDowell's "The Robin Sings in the Apple Tree" and "Were My Song With Wings Provided" were among the most effective numbers. Lillie Moe (accompanist), a piano pupil of Kate Mork; Marie Bon (reader), pupil of Mr. and Mrs. Charles M. Holt; and Ruth Gage, pupil of Oda Birkenhauer, assisted. Piano pupils of Gertrude Hull and vocal pupils of Stella Spears gave a recital in the school hall Saturday afternoon, February 18. The participants were Helen Graves, Louise Hersey, Gertrude Boltz, Ida Torgeson, Lela Abbott, Beatrice Jennings and Marjorie Williams. Signa C. Olsen (pianist) is announced to give a group before the associate section of the Thursday Musical at the home of Mrs. George P. Thompson. Advanced piano pupils of Wilma Anderson-Gilman gave an interesting program for the regular Saturday morning hour, February 18. Those taking part were Bella Sandford, Florence Graling and Esther Woolpy. William T. Spangler (pianist) and Maud Meyer (soprano) are to occupy this hour Saturday, February 25. Wilma Anderson-Gilman gave the fifth of her series of interpretative recitals Wednesday, February 15. The subject was "Liszt—His Works and Influence." The subject for the next recital will be "Chopin." Kate M. Mork gave the sixth lecture on "Musical Analysis and Form," on February 13. A group of the pupils of Mr. and Mrs. Charles M. Holt of the dramatic department will present "The Russian Honeymoon" in the school hall on Monday evening, February 27. Those in the cast are Alice O'Connell, Helena Churchill, Emilie Eggen, Signa Larson, Mary Bigelow, Clara Thiesen, Mary McAndrews, Excilda Deschene, Pauline Huth and Marie Bon. Harriet Hetland, pupil of Mr. and Mrs. Charles M. Holt, gave a pleasing recital of readings and impersonations at the University Chapel last Thursday afternoon. Alice O'Connell of the dramatic department read at the Y. M. C. A. boys' banquet last Wednesday evening.

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ST. PAUL, Minn., February 18, 1911.

The feature of last Sunday's popular concert program was the performance of the Saint-Saëns concerto in A minor by Rosario Bourdon, first cellist of the St. Paul Symphony Orchestra. Had Mr. Bourdon needed to prove his right to a place in the regard of those who care for the good in music, for the genuine and the sincere, he would have done so at this concert; those whose admiration had already been aroused by his work were strengthened in their confidence in his artistic ability. The other numbers of the program were Schubert's march in C major, the orchestration of which was arranged by Wallingford Riegger, a member of the orchestra; scene from "Faust" (Gounod); "Scènes Ecossaises" (Godard), in which Emilio Ganzerla had the oboe solo; marionettes from "Scènes de Ballet" (Glazounow), and a Strauss waltz, "Simplicius."

The last of the chamber music recitals by the St. Paul Symphony String Quartet will be given this afternoon, when the Reynaldo Hahn suite for wind instruments will be played, with Rosario Bourdon as conductor; and the suite by Josef Holbrooke will be played by the St. Paul Symphony Woodwind Quintet. Besides these numbers there will be a violin duet by Edward and William Mollenhauer.

A rather unique concert was given in the Park Congregational Church on Thursday evening by Edward Mollenhauer, William Mollenhauer and William Mollenhauer, Jr.—three generations of violinists. Five of the eight numbers on the program were by either Edward or William Mollenhauer, both members of the St. Paul Symphony Orchestra.

William W. Nelson will be conductor of the Minneapolis Park Band again this summer.

Mrs. Warren S. Briggs was re-elected president of the Schubert Club at the annual meeting for the election of officers, held in Elks' Hall last Wednesday afternoon.

George H. Fairclough, organist at St. John's, will give this year his eleventh series of Lenten organ recitals. These recitals are held at 5 o'clock every Wednesday afternoon during Lent. On March 15 the Minnesota Chapter of the American Guild of Organists, of which Mr. Fairclough is dean, will be present at the recital, and in the evening will hold their church service at St. John's.

The St. Paul Symphony Orchestra gave two concerts in La Crosse, Wis., this week.

MARIAN COE HAWLEY.

Seagle Sings to Royalty.

Oscar Seagle recently sang at a musicale given for the Prince and Princess George of Greece. He gave the baritone air from "Un Ballo in Maschera" and some French melodies of Duparc and Chabrier. The royal guests were most complimentary in regard to his beautiful voice and excellent style.

Last Sunday Mr. Seagle was heard in some Duparc and Dvorák melodies at a musicale given by Madame Julia

Hockstader, the well known lieder singer. He shared the program with the hostess and Walter Morse Rummell.

Myra Wylie, a successful vocal teacher from Washington, arrived in Paris last week to work with Mr. Seagle and Saba Doah, a popular concert singer, goes also this month to continue her studies with Mr. Seagle.

Borchard in Rochester.

Following are some press opinions on Adolphe Borchard's success at Rochester, N. Y.:

The ability to make a well judged program was a forecast of the player's rendering of it. Mr. Borchard is an interesting player. This is not meant as definitive of his pianistic ability, for he has much that characterizes the great pianist already accomplished. His technic is, of course, adequate for the demands that great music

Mendelssohn numbers were about as successful as any during the evening, the audience really asking for a repetition of the "Spinning Song." Unlike most pianists of today, Mr. Borchard is not afraid to play a Mozart sonata in public, and his reading of the C major sonata was delightful, bringing out the purity and simplicity of the old school in a most refreshing manner.—Rochester Union and Advertiser, February 18, 1911.

His technic, though astonishing, is a lesser gift than his power to make the masterpieces of yesterday live again with a life which, while not untrue to the genius of the composers, is differentiated by the strong personality of the player.

In the first place Mr. Borchard has not permitted himself to be imprisoned within the rut of the ordinary recitalist. He opened his program with a choral and fugue by César Franck. Here Borchard was the interpreter of one of the most significant influences in modern music and the most dignified figure in the French art of these later days. He also played Debussy—the familiar "Jardins sous la Pluie." He was in his true element when he played Mozart. Think of the daring of the pianist who should put on his program the familiar sonata in C which Mozart wrote, to use his own words, "For Beginners." Borchard showed what exquisite beauty has lain undreamed of by most of us under its well known outlines. Those familiar scales played at lightning speed, flowed like oil, and that is just what Mozart said they should do. The melodious contours unfolded with the grace of an art rejoicing in its perennial newness. When a pianist takes a piece of music which every one has known since childhood and endows it with new charm, then the public instinctively recognizes that it is in the presence of a master. This was the experience of the audience in Convention Hall last night. When he played the D flat prelude and the waltz in C sharp minor it was impossible not to feel that this was Chopin seen through a mental prism colored by the reading of Verlaine and Baudelaire. The C sharp minor scherzo was played with a passion that would have made the pianistic gentry of Chopin's day "stare and gasp," like so many Quintillians of the keyboard.

French though he is, he loves the great Germans and plays them with a sincerity and understanding to delight the most Teutonizing of the race. He can voice the ardor of Liszt and put real life blood into the G major rhapsody of Brahms. He rejoices also in the witchery of Schumann's romance in E sharp minor.—Rochester Post Express, February 18, 1911.

He presented an interesting and comprehensive program of considerable length that was well arranged to show the resources of his art. His technic being brilliant, and particularly fluent, it is largely as an interpreter that his work is of interest. Mendelssohn's "Two Songs Without Words," in which the pianist showed himself at his best, was played with delightful ease and delicacy of touch. Mr. Borchard's playing of Mozart's sonata in C major was, with the Mendelssohn, the most satisfying part of the evening. The sonata was done in full sympathy with Mozart's pianoforte music. It was executed in cheerful, lightest mood, with soft and gentle runs, thoroughly agreeable in style and characterized by perfect simplicity and clarity.—Rochester Democrat and Chronicle, February 18, 1911.

Dimitrieff Wins Admirers in Providence.

Nina Dimitrieff, the Russian prima donna whose successful appearances in New York and elsewhere this season have been recorded in THE MUSICAL COURIER, won another triumph at a concert in Providence, R. I., under the auspices of the Catholic Club of that city. Notices from two papers read:

Madame Dimitrieff earned a reputation abroad and has also made a big hit in operatic circles in New York. All of her selections, especially an encore song, in Russian, pleased the audience. She sang in English, German, Italian and Russian and had no difficulty in rendering any of the songs. There was just a trace of accent in her English, but this improved rather than marred the beauty of her work.—Providence Journal, February 2, 1911.

To lovers of music the concert was a gem. Mr. McCormack was accompanied by Nina Dimitrieff, a Russian soprano, and Felix Fox, a pianist, both of whom, like the tenor, are artists whose ability is such that they could be starred on concert tours.—Providence Evening Tribune.

At this concert, Madame Dimitrieff sang "Nacht" by Tchaikowsky; "Mandoline," by Debussy; "Cecile," by Richard Strauss; an aria from Tchaikowsky's "Sorcerer"; "The Roses are Falling Like Rain," by Hadley; "Si mes vers avaient des ailes," by Hahn, and "April," by Spross. Madame Dimitrieff, besides possessing a beautiful voice and fine method of singing, is one of the most wonderful linguists in the ranks of celebrated singers. She sings with equal fluency in German, French, Italian, Russian, English and several continental dialects.

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RUSSIAN SYMPHONY CONCERT.

Thursday evening of last week the Russian Symphony Society gave its fifth and last concert of the season in Carnegie Hall. Among those who assisted were: Nina Dimitrieff, soprano; Mary Cracroft, pianist, and the St. Cecilia Club, conducted by Victor Harris. The program, which was not completed until ten minutes to 11 o'clock, was as follows:

Scenes from the Middle Ages.....Glazounow
A Legend.....Tchaikowsky
St. Cecilia Club, Victor Harris conducting.
When Christ was young, in garden fair
A rose bush grew, that was his care;
He thought the roses bright and gay
Would make a wreath for him some day.
Fantaisie (tableaux) for two pianos (first time).....Rachmaninoff
A symphonic sketch, The Enchanted Lake (by request).....Lidlow
Excerpts from the opera Onegin.....Tchaikowsky

ACT I—SCENE I.

Introduction, orchestra.
Duet, soprano and contralto.
Arioso Lensky, soprano, contralto, tenor and baritone.

SCENE II.

Letter Scene, soprano and contralto (in Russian).

SCENE III.

Maidens, Pretty Maidens, chorus.
Scene and aria, soprano, baritone, chorus.
Polonaise, orchestra.

Madame Dimitrieff, whose personality is charming, was heard to advantage in several scenes from Tchaikowsky's opera, "Eugene Onegin." This lovely Russian singer possesses a dramatic soprano voice of unusual power, combined with purity and sweetness. Her English diction is clear, showing that she has made a careful study of the Anglo-Saxon language. Her vocal delivery is wholly free from affectation or effort and altogether she is a singer who ought to be heard oftener in New York. Madame Dimitrieff sang the "Letter Scene" from "Onegin" in Russian, and to hear her soft dialect is to become convinced that the language of the Czar's domain is by no means guttural.

Madame Hulse and Messrs. Coster and Schwahn appeared with Madame Dimitrieff, forming the Quartet of "Onegin" interpreters, and in all truth it can be stated that the Russian soprano totally eclipsed her vocal associates. Mr. Coster made his first appearance on this occasion and to criticize or judge his abilities under such trying conditions would be doing the young man an injustice. No doubt with more experience he will appear before a large audience better equipped. He appears to be endowed with talent and is earnest, thereby possessing the requisite vehicle for success.

Mary Cracroft, judging from the hearty reception accorded her by the audience, won instant success here. It is difficult to make a metropolitan debut under the conditions which Miss Cracroft imposed upon herself, the Rachmaninoff fantasy for two pianos being an elongated series of tone pictures. Unlike her pianistic colleague, Ramond L. Havens, Miss Cracroft delivered her part of the work minus the printed music. Miss Cracroft's deportment at the piano is characterized by quiet dignity, her technic is clean-cut, sure, and crisp, while she draws from the piano a full, round and mellow tone. It is to be hoped that this

modest pianist from England may be heard (in the not distant future) in a varied program of piano literature.

The St. Cecilia Club under the baton of Victor Harris sang in a most artistic manner, Tchaikowsky's "Legend" being redemanded, so superbly were the various shades treated by this competent body of women choristers. Mr. Harris is an experienced conductor and he shared with his singers the plaudits of the audience.

The orchestral numbers on the program were, in the main, of a dolorous character. Conductor Modest Altschuler had set before him a difficult task, but he handled his forces very well throughout the concert of two and one-half hours' duration. THE MUSICAL COURIER has frequently discouraged long orchestral and recital seances, which fail in their mission because New York audiences

IN AMERICA JANUARY-MAY, 1912 JULIA CULP

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are so constituted as to be unable to appreciate music in the absolute form when it goes beyond one hour and three-quarters at the most.

Baernstein-Regneas Artists Active.

Cara Sapin, the contralto, has been engaged by the New York Oratorio Society for the performance of "The Beatitudes" in Carnegie Hall, Tuesday evening, February 28. Madame Sapin is soon to leave New York for a short tour. She must return to the metropolis for the performance of Eduard Grell's mass, which the New York Oratorio Society is to sing at Carnegie Hall, March 10, when she will be one of the artists. This mass is for four quartet (soloists) and four part choruses (without accompaniment).

Leon Rice, the tenor, also from the Baernstein-Regneas studio, has returned to New York from a tour, and is at present adding to his repertory with this master. During the next three months Mr. Rice has many engagements in New York and vicinity.

Helen Goff, the soprano, after a successful tour with Maria Dressler, is to resume her studies with Baernstein-

Regneas, and later she will join another Shubert company for a tour. The press in all cities where Miss Goff has appeared this season has complimented her work and beautiful voice.

Andrea Sarto, the baritone, after a tour with one of the latest lyrical successes, "The Maestro's Masterpiece," is to return for a brief season of study with Baernstein-Regneas. Particularly in the work on hand are seldom heard songs by MacDowell, Nevin and other American and English composers. Mr. Sarto is to sing in recital for the Ogontz School (near Philadelphia), February 28. Later he goes on a Southern tour.

Another Baernstein-Regneas artist who has attracted notice, particularly among the managers, is Lelila P. Hughes, of St. Louis, Mo. A brilliant future has been prophesied for this talented singer.

BOSTON SYMPHONY PROGRAMS FOR NEW YORK.

The Boston Symphony Orchestra programs for the Carnegie Hall concerts this week, Thursday evening, February 23, and Saturday afternoon, February 25, are as follows:

THURSDAY EVENING.

Symphonic poem, Les Preludes.....Liszt
Don Quixote (introduction, theme with variations and finale);
fantastic variations on a theme of knightly character,
op. 35.....Strauss
Violoncello solo, Mr. Warnke; viola, Mr. Ferir.

Concerto for piano and orchestra in C minor.....Beethoven

SATURDAY AFTERNOON.

Overture, Euryanthe.....Weber
Overture in D major, No. 1.....Handel
Symphony in C major, No. 7.....Schubert
Totentanz, for piano.....Liszt
Overture, Benvenuto Cellini.....Berlioz

Busoni is the soloist for both concerts.

Fellows Breaking Records.

Townsend H. Fellows, who conducts a reliable church choir agency in this country, says: "The year 1911 will be a record breaker with regard to the number of church choir changes in Greater New York; such a tumbling upside down and general changing about in the various church choirs has not been known for a number of years. The changes which go into effect May 1 are now becoming known and the music committees of the various churches together with their organists are busily engaged, trying voices and endeavoring to make a choice of singers."

Mr. Fellows says he knows of eighty-five positions of various kinds in church choirs to be filled this spring, a phenomenal number for this early period. Some of these vacancies already have been filled, and among them the Church of St. Mary the Virgin has just made a selection of one of his best sopranos, Gretchen Heideklang, who has been engaged as soloist at this church for the coming year.

Tetrazzini in Denver.

DENVER, Col., February 7, 1911.

On February 1 Luisa Tetrazzini sang under the auspices of Impresario Robert Slack. The Auditorium was crowded to the doors; 3,000 is the capacity of the house, but as more than that number wanted to attend, 300 seats had to be placed on the stage back of the singer. Mr. Oesterreicher (flutist) and others assisted. "Caro Nome," "Una Voce poco Fa," and the "Mad Scene" were the soprano's selection. Encores were demanded. Her singing of "Caro Nome" was masterful, and with something like easy deftness she swept the audience off their feet, thus demonstrating that the great reputation that preceded her was in every way justified.

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NATIONAL FEDERATION OF MUSICAL CLUBS.

The official call for the seventh biennial meeting of the National Federation of Musical Clubs with local and national biennial boards and standing committees follows:

GRAND RAPIDS, Mich., January 27, 1911.

To the Members of the National Federation of Musical Clubs:

The Seventh Biennial Festival of the Federation will be held in Philadelphia, March 27, 28, 29, 30 and 31, upon invitation of the Matinee Musical Club.

Members of all federated clubs are cordially invited to attend. They may take part in discussions, but, unless entitled officially, may not introduce motions nor vote.

The musical, educational and social features promise to be of exceptional value. The great Philadelphia Orchestra, under the direction of Carl Pohlig, will render an entire program for us on Wednesday evening, March 29. This will include the prize orchestral numbers and the orchestral accompaniment to the prize song, which will be sung by a carefully selected vocal artist.

Greater interest than ever before attaches this year to the prize contest. Two prizes in each of three classes are to be awarded by the federation in addition to three "special" prizes offered by individuals, making nine numbers in all which will be rendered during the week. The "Chamber Music" numbers will be given by a fine string quartet under the direction of Frederick Hahn, of Philadelphia.

The opening session, with reception, on Monday evening, will be given in the beautiful club house of the New Century Club of Philadelphia, which has been tendered by the club as a special honor and compliment to the federation and to its hostess, the "Matinee Musical."

The business sessions of the convention will be held in the usual meeting place of the Matinee Musical Club—the rooms of the Orpheus Club. This latter organization, with charming hospitality, places its club home at the use of the federation during the week.

Two concerts by representatives of federated clubs will be given. The performers at these concerts will be chosen by the clubs selected to appear. As in the past, this selection will be made by the Executive Committee of the National Federation, and the clubs will be notified by personal letter. With a total membership of over two hundred clubs, the federation is unable to hear musical numbers from each one at every biennial. Great care will be taken to make an impartial selection from among the entire number of clubs. These two concerts will be in charge of Mrs. George V. Harvey, who will act as the representative of the Executive Committee. Mrs. Harvey will be assisted by Mrs. Perley Dunn Aldrich, of Philadelphia.

Each federated club is entitled to two votes: to representation through its president (or her appointee) and one delegate. Any club selected to appear on one of the two representative concerts may, if it so desires, elect the "musical representative" to act as official delegate for her club. As no person can cast two votes, it is requested that presidents who are entitled to vote as members of the National Board or as State vice-presidents will send appointees, though attending themselves; this in order that each club may be fully represented.

All national officers, State vice-presidents, presidents and delegates of federated clubs, and one musical representative from each club taking part in concerts will be entertained during the five days of convention by the Matinee Musical Club.

Please report your expectation regarding attendance at the earliest moment to Mrs. E. A. Fricke, 3526 North Eighteenth street, Philadelphia (chairman of the Hospitality Committee), using the enclosed post card for the purpose, and will you kindly do this even though you may already have notified some other officer of your intention?

All persons attending otherwise than officially (and such delegates as prefer going to hotels at their own expense) will receive valuable suggestions regarding accommodations while in Philadelphia by conferring with Mrs. Fricke.

It is greatly desired by both the National Board of Management and the Matinee Musical Club that a very large attendance shall be present at this biennial. It is expected that there will be full and free discussion of the advisability of a permanent offering of prizes in the name of the National Federation for the best American compositions. If you cannot be present, will you not send, to either of the undersigned, written communication from yourself on this subject?

So great was the interest displayed at the Grand Rapids biennial in the reports given by the State vice-presidents that it was voted to double the amount of time accorded to this feature. There will

therefore be a two hours' session in Philadelphia in which it is very certain that many interesting facts will be related concerning our work in the various States and their clubs.

One extremely interesting feature of the convention will be the symposium on Public School music. This will be in charge of the chairman of the department, Mrs. Frances Elliott Clark, of Milwaukee. Mrs. Clark's wide experience in the practical work of public school music teaching, as well as in various national organizations whose work is devoted to this important topic, has amply fitted her to speak with authority. She will be assisted by the members of her committee, including Professor Farnsworth, of Columbia University; Miss Carman, of Indianapolis; Prof. Charles Farwell Edson, of Los Angeles, and Mrs. W. H. Loomis, of Grand Rapids.

An important item in connection with this topic will be an exhibition of work in sight reading by Philadelphia school children.

One of the delights of the week will be the wonderful opportunity afforded by the city of Philadelphia for historical research and investigation. An excursion to points of interest in and about the city has been arranged for one afternoon, when the members of the convention will be the guests and in charge of the Colonial Club.

That the social side may not be forgotten, and in addition to the charming hospitality extended the opening evening by the New Century Club, a reception will be given on the last afternoon by Mrs. Samuel Shaw Burgin, president of the entertaining club, and Mrs. Thomas Fenton, president of the Local Biennial Board.

The date of this festival is earlier than that of any which has preceded it. The National Board of Management was governed by the necessity of selecting a time when the ladies of Philadelphia could secure an orchestra for our entertainment. After several weeks of effort to do this so that the biennial might be held at the usual time of year, it proved absolutely impossible to fix the date later than the last week in March.

Federated clubs are asked to send year books, programs, printed accounts of special musical work conducted by their club, and other musical literature to the local chairman of the Committee on Exhibits, Mrs. C. Henry Flaig, 209 S. Eleventh street, Philadelphia.

This circular should be read before each federated club at the earliest opportunity in order that all may learn of the arrangements. The copy should then be retained for the use of official delegates at the biennial.

Your special attention is called to the enclosed personal letter from the national president.

At the present time it is not possible to give a definite program for the week. The national board will issue a bulletin, a copy of which will be sent you next month, which will give much fuller information concerning the plans. It seems, however, that enough is already known to justify us in the statement that the Philadelphia biennial will prove by far the most interesting in the history of the federation. We feel certain that all who attend will look upon it as one of the rarest privileges of a lifetime.

The favor of an early acceptance of this invitation is cordially requested, (Signed) MARY ATWATER KELSEY, President.

HENRIETTA H. RIETZ, Corresponding Secretary.
Please address: Mrs. C. B. Kelsey, 64 Washington street, Grand Rapids, Mich.; Mrs. Alexander Rietz, 849 Wolfram street, Chicago, Ill.

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NOLA NANCE OLIVER,

Press Secretary.

Success of George Sweet's Pupils.

Word has been received from Manila of the success in concert of Katherine Bloodgood-Kipp, who before her marriage to an army officer was one of America's most popular contraltos.

Another former pupil of George Sweet, Augusta Shiller, soprano, is giving recitals, under exclusive social patronage, in the West Indies, and last week came clippings telling of the success in recital (under auspices of the Polyhymnia Club of Waverly, N. Y.) of George Dixon, the Canadian tenor.

In the delightful polka at the close of the first act, "The Bartered Bride," on the other hand, Hertz adopted a leaden pace which robbed the dance of much of the vivacity one recalls from former years. The blame could not be placed on the corps of Bohemian dancers especially engaged for the occasion, nor to their leader, the clever and vivacious Ottokar Bartik. The typical Bohemian "zip" simply was lacking in the music.—New York Press.

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New York, February 20, 1911.

Pupils of the Grand Conservatory of Music, Beatrice Eberhard, dean, appeared in a recital in the small banquet room of the Waldorf-Astoria Hotel, February 17, the program consisting of piano numbers and two vocal solos; the latter were sung by Marie V. Snowden, who has a natural voice of unusual range and good quality. Loma H. Sprinkle played a double MacDowell number, "To a Wild Rose" and "Indian Lodge" with accuracy and expression, showing good taste in use of the pedal. Edgar D. Smith played Schumann's "Nachtstück" and Chopin's waltz in D flat with considerable fluency. Herbert Hood showed good technic and musical appreciation in "Page d'amour" by Von Fielitz and "Auf dem Meer" by Schytte. Others who took part were Rhoda May Hull, Eva Ida Boury, Eugenia B. Stilwell, Ellen Bergstrum, Florence Munch, Cecilia B. Windor and Marguerite Koch.

Frank J. Benedict gave an organ recital in St. Paul's M. E. Church February 17, marking the reopening of the organ after extensive alterations. He played with virtuoso technic Guilman's first sonata, a transcription of Liszt's "Lorelei," etc. Following the program, "In a Persian Garden" was sung by the solo quartet of the church, Jennie Kerr, Emma B. Selleck, F. M. Davidson and A. S. Ely. The church was crowded and much interest and appreciation were manifested.

The Sajous Studio, 2 West Sixteenth street, is rapidly becoming a center of musical interest in consequence of the number of musicales and recitals given by their many New York and out of town pupils. February 8 was no exception, a program of sixteen numbers, for voice (and violin numbers) being given. Mollie Wood Stanford, of New Haven, was the violinist; she added materially to the program by her playing of Raff's "Cavatine" and the "Meditation" from "Thais." Among the singers taking part were Mrs. F. W. Fell, of Haworth, N. J.; Mrs. M. Levy, of Babylon, L. I.; Alice Kennedy, Teresa Stanford, New Haven, Conn.; Edmund B. Stocking, Waterbury, Conn.; Albert Cummings, Jersey City. Beatrice Raphael was a valued assistant to Mr. Sajous at the piano.

Rudolf King was accompanist for Reinald Werrenrath at his recital in Kansas City; local papers refer to him as a most sympathetic and accomplished pianist. "Efficient accompanist; seconded Werrenrath in a thoroughly able manner," says the Star.

Genevieve Bisbee has been exceedingly busy this season, with many advanced pupils, allied with work under her supervision by primary pupils. She has had regular monthly studio pupils' recitals, and February 4 united with Elizabeth Gowdy Baker in an afternoon of music and art, her best

pupils playing, and Mrs. Baker exhibiting water color paintings which attracted universal commendation. Charles Naegele is making most satisfactory progress, all his music study having been done under the Bisbee guidance. The usual May musicale will be given in Hotel Plaza.

Alberta Lauer, pianist, and others gave a concert at Rutherford, N. J., February 2, which was most successful in every respect. The following is from a local paper:

Miss Lauer assisted in a brilliant and musicianly reading of the Grieg sonata. The Schumann quintet was the crowning feature of the evening; Miss Lauer's playing, technically, was finished and tonally beautiful. With her, virtuosity and musicianship go hand in hand.—The Rutherford Republican.

Conrad Wirtz's piano pupil, Dolly Patterson, a very talented player, with Anna M. Schirmer, soprano, gave a recital at the Wirtz Piano School on February 17. She played this program:

Sonata, op. 53.....Beethoven
Valse.....Chopin
Nocturne.....Chopin
Scherzo.....Chopin
Spring Song.....Mendelssohn
Aufschwung.....Schumann
Shadow Dance.....MacDowell
Scotch Poem.....MacDowell
Valse, op. 34, No. 1.....Moszkowski

Musical instinct and well developed technic are the salient points of her playing, and with continued effort she will surely reach artistic heights.

G. Lo Giudice-Fabri, Ph. D., LL. D., lectured on "Folk Songs of Italy," with musical illustrations by Emma Howe-Fabri and Katharyn Burritt, sopranos; Ida Grotta, contralto, and Alma Stencil, pianist, at the S. R. Weed apartments, Hotel Chelsea, February 15. Compliments were showered on the singers, Miss Burritt deserving praise for helping out with Old Neapolitan songs, "Santa Lucia," "Tra-la-la" and "Adio a Napoli," playing some of the accompaniments to her own singing. Madame Grotta sang an Italian and a Caldara song, playing her own accompaniment.

Margaret Keyes was soloist at the last pair of concerts given by the Mendelssohn Glee Club of New York. February 17 she appeared as soloist with the Philadelphia Orchestra, and February 19 she left for Milwaukee, where she will sing with the Arion Society. Two press extracts anent her Philadelphia appearance follow:

Miss Keyes is generally considered a contralto, but the quality and range of her voice would more appropriately entitle her to be called a mezzo soprano. Her singing of "Che faro" made one regret that such a voice and temperament should be lost to the operatic world. . . . The cordiality of her reception proved that not only was her art enjoyed, but that she had the rare quality of magnetism so indispensable in a soloist. She was obliged to give an encore.—Philadelphia Record.

Margaret Keyes is the contralto who suddenly substituted for Schumann-Heink last year and made a deep impression. She is a singer of wide artistic experience, and her performance of "Che faro" was informed by the sound, musicianly tradition that only ripened scholarship and thorough training could give. . . . She sings like a woman and a human being, with emotional warmth and depth of feeling, and great was her personal and artistic triumph. There are very few artists who can produce such soul satisfying and heart reaching tones, and yesterday Miss Keyes sang even better than last time. For the imperatively demanded encore she gave the aria, "Don Fatale."—Public Ledger.

Baron von Horst, president of the Coburg Royal Opera School (Saxony, Germany), is expected in New York this week. It is well known that this school, Frederick E. Bristol director of the vocal department, offers unusual opportunity for European debuts. Ferne Rogers studied there last summer and was engaged for the Court Opera of Co-

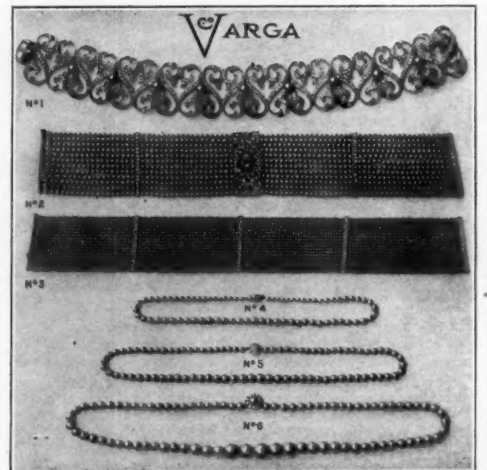
burg. Mr. Bristol is perhaps best known as the teacher of Fremstad, William H. Rieger, Erickson Bushnell and others high in operatic and concert careers. Baron von Horst speaks English like an American, having spent much of his boyhood in this city. He will hear applications and consult with those desiring to study in the summer session of the school at the Bristol studios, 140 West Forty-second street.

Francis Motley's pleasant face appears in the Herald of February 14, in connection with the performance of "Martha" at the Brooklyn Academy of Music, when he sang the part of Plunkett; the role fits him well and he acts it with much humor.

Pupils of Mary Wagner Gilbert displayed particularly nice touch and reliable memory in an informal recital at her Carnegie Hall studio, February 15. Touch is certainly the basis of all good piano playing, and this Mrs. Gilbert emphasizes.

Wesley Weyman's first appearance in England is to be at a piano recital in Aeolian Hall, March 22, when he plays Liszt exclusively. March 31 he plays works by Mozart, Chopin and MacDowell's "Sonata Tragica."

The third musical afternoon at George Sweet's studios in the Metropolitan Opera House Building, February 12, was enjoyed by a large number of guests. A rare treat was the singing of Mr. Sweet with the skill and art that have so long placed him in the ranks of the world's foremost artists. He sang the "Toreador Song" from "Carmen" with great fire and brilliance and later, at the urgent re-



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quests of the guests, he sang two old English ballads with exquisite finish, telling the story so delightfully that all were charmed.

Laura Graves, of San Antonio, Tex., sang "Salve Maria" by Rizzo and "Povero Marinar" by Mililotti, with beautiful tone and phrasing. Margaret Sankey, of New Castle, Pa., sang the gavotte from "Mignon" with fine rollicking spirit and Rubinstein's "Since First I Met Thee," with great sympathy. Both pupils are showing constant improvement, as all are bound to do who come under Mr. Sweet's careful guidance.

Mrs. Sweet, a pupil of Leschetizky, played very delightfully the etude in E major (Chopin) and "Am Springbrunnen" (Herman Scholtz), also playing the accompaniments sympathetically. The next musicale will take place March 12 at four o'clock.

Moritz E. Schwarz was in charge of a concert at Jersey City High School February 18, when the united Choir, Glee Club and Orchestra presented a program of fifteen numbers. One who was there says "everything went off splendidly." Mr. Schwarz gives his usual Wednesday afternoon organ recital in Trinity Church today at 3.30 o'clock.

TWO PHILHARMONIC PROGRAMS.

The New York Philharmonic Society added further laurels to its rich supply this winter with the Carnegie Hall concerts of Tuesday evening, February 14 (repeated Friday afternoon, February 17), and Sunday afternoon, February 19.

The first named occasion marked the performance of an Anglo-American program, and coming at this time, when the air is filled with discussion of operas written by Americans, foreign operas sung in English, and American compositions in general, Gustav Mahler did a timely deed when he devoted a Philharmonic evening and afternoon to Stanford, MacDowell, Hadley, Elgar, Chadwick and Loeffler.

Stanford's "Irish" symphony was not a novelty in New York, but it did not suffer any on that account, for the work is fresh, melodious and skillfully scored, and with the aid of a spirited reading, pleased the audience mightily.

MacDowell's "The Saracens," and "Die Schöne Alda," excerpts from an uncompleted symphony, also were not new here, and when played previously were found to be graceful and well made works of no heavy weight or significance. The same impression made itself felt last week.

Henry K. Hadley's "The Culpit Fay," is a symphonic poem of uninteresting content, revealing little fancy, sparse command of instrumental technic, and no ability whatsoever to relate, color, or climax a musical story.

Elgar's "Sea Pictures," sung by Madam Kirkby Lunn, are intrinsically dull.

Chadwick's "Melpomene" overture is a poetical and poignant piece of writing, richly scored and cleverly balanced in musical and dramatic interest. Charles Martin Loeffler's "Villanelle du Diable" was played in New York by the Boston Symphony Orchestra some years ago. It represents a virtuoso achievement in orchestral scoring, based on a weird "program" and becomingly garbed in unconventional harmonies and color combinations.

MacDowell used to protest against concerts of American music solely, and possibly would have objected also to Mahler's Anglo-American scheme, but there is no valid reason why such an arrangement is any more inappropriate than entire French or Russian, or German, or Beethoven, or Wagner programs.

Last Sunday's matinee program had Beethoven's seventh symphony, denoted with Mahler's usual clear touch in analysis and musical delineation; Weber's "Oberon" overture, romantically and inspiringly played by the fine orchestra, and Liszt's "Les Preludes," hackneyed but ever welcome when done in the temperamental and ebullient fashion of Mahler.

A very young violinist named Frederic Fradkin appeared in the Mendelssohn concerto, but his performance was such that the experienced concert goer no doubt must have wondered why a tyro is engaged as the soloist of the Philharmonic, when our land was filled this winter with brilliant visiting and resident artists.

Carl Pupil to Give Recital.

John Standerwick, a pupil of William C. Carl, and post-graduate of the Guilman Organ School, will give a free organ recital under the auspices of the American Guild of Organists, Tuesday evening, February 28, at 8.15, in the Morningside Presbyterian Church, 122d street and Morningside avenue, New York City, assisted by Margaret Harrison, solo soprano of the Old First Church. The program will be devoted to works of French composers, as follows: Toccata in A major, MacMaster; offertory in D flat, Salome; allegro from sixth symphony, Widor; vocal aria from "Herodiade," Massenet; gavotte, "Le Temple de la Gloire," Rameau; cantabile in A flat, Rousseau; vocal aria from "Faust," Gounod; fugue in D major, Guilman; vocal aria from "Jeanne d'Arc," Bemberg; "Marche Heroique de Jeanne d'Arc," Dubois.

Nordica-Bartlett-Belmont Free Singing Classes.

One feature of the political equality movement that will be favored by men and women, irrespective of their allegiance pro and con, is the free singing class or classes which meet every Wednesday evening at the clubhouse in

pupils are some who have studied music, but there are many now taking their first lessons.

In speaking of the pupils Madame Bartlett explains that none studying with other vocal teachers are accepted. This rule was planned in order that there should be no friction and no interference with the business of other singing teachers.

Mrs. Belmont has become so enthusiastic over the results thus far achieved that she aims to attend almost every meeting.

The purposes of these classes are threefold: First, to form classes of singers able to join forces with other choral bodies for special performances; second, to enable those who cannot afford to pay for lessons the advantage of attaining a higher musical development, and, lastly, to cultivate fraternal relations among people who have similar tastes and ambitions in life. It is a noble work.

Everything indicates that these classes will grow and ultimately add a brilliant chapter to the musical advancement of the metropolis. The great composers and great men generally have uttered opinions about the advantages of cultivating the voice and singing, which have enriched our literature. Bevan, the American physician, who has been immortalized in Dickens' "Martin Chuzzlewit," coined the shortest and one of the most beautiful proverbs when he said: "Singing is one preparation for heaven."

Critics Praise Cecile Behrens.

The unanimous opinion of the music critics of the New York daily press concerning Cecile Behrens' recent piano recital, given in Mendelssohn Hall, were most favorable, several of which are herewith reproduced:

Miss Behrens demonstrated the seriousness of her purpose by offering a program of good music.

Miss Behrens prided herself to be a well schooled performer with a good though not uncommon technic and a respectful attitude toward the music before her. Her scale playing was generally crisp and smooth.—New York Sun.

She showed herself to be a brilliant pianist, with highly developed technic; her playing in the sonatas, especially in the Beethoven number, showed style.—Morgen Journal, February 11, 1911.

Both works were played with delicate understanding of their dynamic and rhythmic shadings, their innate feeling and logical development. Especially commendable in these as in the accompaniments was the discreet handling of the piano part, which was doubly enjoyable because so seldom found.

In Mason's "Au Matin," with its jubilant theme, full of morning freshness with ringing of bells and joyous song of birds, in the F sharp major nocturne and the thirteenth rhapsody, Mrs. Behrens again demonstrated the easy fluency of her technic, a very tasteful conception and strongly developed rhythmic feeling. Her phrasing was appropriate and her touch responded to every nuance of shading. She deserves especial praise for the clearness with which she executes the embellishing runs and cadences without for one moment losing sight of or detracting from the clear outline of the compositions she interprets.

Miss Behrens received a number of floral offerings, to which she responded with Dvorak's charming "Humoreske."—New York Revue, February 12, 1911.

Miss Behrens, who for a time studied with Sazonoff, possesses an evenly developed good technic, a touch responding to every shading, strong rhythmic feeling and warmth of expression guided by refined taste—gifts which quickly brought her in sympathy with the audience. In the piano part of the sonatas and in her accompaniments she was most discreet, which must be doubly praised, as it is rarely the case. Both artists were enthusiastically applauded, Miss Behrens receiving floral offerings besides.—New Yorker Zeitung, February 11, 1911.

Playing in contained style, modestly and without pretension, Miss Behrens gave evidence of training in a good school and showed herself possessed of a firm, even and mellow tone, considerable technical facility, a fine interpretative appreciation and a tasteful feeling for tone color, nuance and contrast. Her Chopin was intelligent, her Liszt displayed most promising virtuosity and her accompaniments were admirable. That Miss Behrens has decided pianistic attitude her playing last night amply proved.—New York World.

Choir Engagement for Averil Pupil.

Elizabeth de Cant, a professional pupil of Perry Averil, of New York, has been engaged as soloist at a big salary by the First Church of Christ, Scientist, at Central Park West and Ninety-sixth street, New York City. Mr. Averil introduced Miss de Cant to her first New York audience earlier in the season.



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LILLIAN NORDICA.

East Thirty-fourth street, established by Mrs. Oliver H. P. Belmont. When Mrs. Belmont decided to add a musical branch to this work she consulted her friend, America's renowned prima donna, Lillian Nordica, and Madame Nordica in turn promptly suggested that Caroline Gardner-Bartlett was the right woman to be engaged as in-



MRS. BELMONT.

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structor. Mrs. Belmont accordingly engaged Madame Bartlett without delay. The classes were organized, and after five meetings seventy picked voices have been enrolled.

The requirements for entrance are very simple. The tuition is absolutely free. Any man or woman above sixteen years of age may enroll after passing the preliminary examination conducted by Madame Bartlett. Among these

ROME AND THE EXPOSITION IN 1911.

It now is absolutely decided that the first of the three lyric seasons is to be inaugurated at the Teatro Costanzi March 2 with "William Tell," Battistini in the title role. "Macbeth" also will be ready, so that if anything should happen to "Tell" Verdi's work could take its place with Battistini and Giannina Reiss in the title roles. The chorus has begun rehearsals and the scenery and costumes are being attended to with alacrity, the painters and costumers promising most lavish help. As said before, the Exposition itself will open the end of March, the weather having been so wretched that it was impossible to go on with the construction of the various artistic pavilions. On this page is shown the pavilion of Campania (Neapolitan district), in which the Neapolitan canzonetta will be given, and De Leva, Costa, Valente will be heard in their best songs. The Neapolitan opera bouffes will take place in the transformed Teatro Quirino. They are to be "Livetta e Tracollo" by Pergolesi, "Socarte imaginario" by Paisiello, "Il Matrimonio Segreto" and "L'Impresario in Augustie" (a manager in difficulties), by Cimarosa, "La Regina di Golconda" by Donizetti, "Le Precauzioni" by Petrella.

A discussion has arisen as to "La Molinarella" (the little miller girl). Some attribute it to Pergolesi and others to Piccinini. When it shall finally be decided who the author is, the work will be included in the repertory. The orchestra is to be under the baton of Maestro Zuccani, and several good singers have been secured for this style of comic opera.

The Augusteo concerts continue to draw a fine public. The latest acquisition is Léon Rinskopf, the Belgian chef d'orchestre, but he has not won the warm sympathies of the Roman public. He conducted very well the Svendsen "Carneval at Paris," but the Beethoven seventh symphony was not at all what the public is used to. The Strauss "Death and Apotheosis" was queerly interpreted, to say the least. The best work was the "Siegfried Journey" from "Götterdämmerung." The second Rinskopf program had only Belgian music, by Tinel, Dupuis, Blockx, Gilson, Franck, etc. Some connoisseurs called the affair "the parody of a concert."

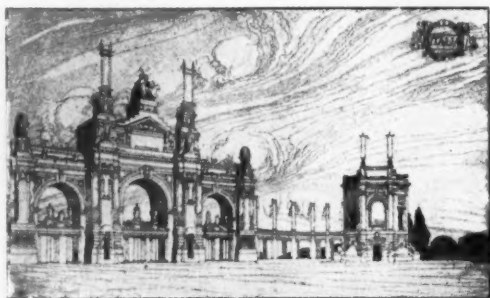
Exposition echoes fill the air here and the opening is eagerly awaited.

MUSIC IN KANSAS CITY.

KANSAS CITY, Mo., February 10, 1911.

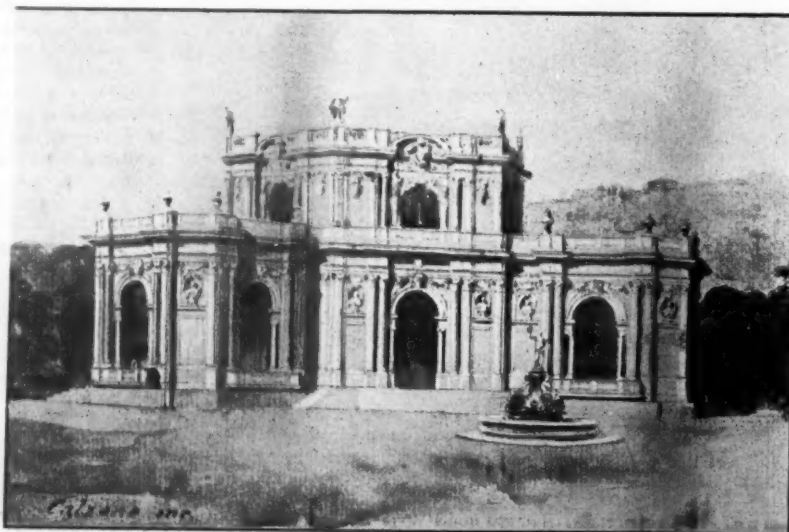
The Philharmonic Choral Society, under the direction of Carl Busch, gave a midwinter concert in the new Casino,

Tuesday evening, January 31. The "Olaf-Trygvason" number of Grieg received a very enthusiastic welcome, the accompaniment alone being beautiful, Miss Blakeslee playing it with much freedom and spirit. The soloists



MAIN ENTRANCE.

were Ella Schutte (soprano), Mrs. Baird (contralto) and Franklyn Hunt (baritone). All did good work in the cantata. The "Prayer and Finale" from the first act of



PAVILION OF CAMPANIA.

"Lohengrin" was most enthusiastically received. The soloists for this number were Mrs. Robinson (soprano), Mrs. Baird (contralto), George Deane (tenor), Joseph Farrell (basso cantante) and Franklyn Hunt (baritone). The chorus opened the program with Schubert's "Omnipotence." Mr. Busch is busy again preparing the big spring festival which is to be held in Convention Hall. The last

two seasons Mr. Busch has delighted every one by featuring the Minneapolis Symphony Orchestra at the spring concerts, and this year the plans are to be repeated. The Children's Chorus, comprising a thousand tots, will be eagerly awaited for the afternoon program.

Another big event following the above attraction at Convention Hall was the Tetrassini concert, Monday evening, February 6. One can truly say a marvelous evening of pleasure was given. A great audience again greeted the wonderful singer.

Another musical treat will be the Busoni recital March 8.

Kansas City will have grand opera, too, when the French Opera Company comes to the Shubert Theater in March.

Hiner's Orchestra of twenty-five pieces will be featured at the Kansas City Auto Dealers' Association in Convention Hall the week beginning February 27. Two special program evenings are announced, the "Julius Osier" and "Military."

The Cincinnati Symphony Orchestra has come and gone, but a great impression has remained of the excellence of that organization through the splendid leadership of Leopold Stokowski. The young man's power of interpretation was at once revealed in the beginning with the andante movement from Tchaikowsky's fourth symphony. The two remarkable effects were the organ and echo. The rendition of this symphony was splendid. The suite "L'Arlesienne," by Bizet, was also fine. Emil Heermann, violin soloist, was recalled and repeated part of the "Parsifal" transcription. This was the fourth extra concert in the W.-M. concert series and was surely a "red letter" affair.

The Galski recital brought out an admiring audience. This was the fifth extra concert in the W.-M. concert series. Madame Galski was very gracious and charming, and certainly generous in encores. Mischa Elman will be the next W.-M. concert series' attraction. A large advance sale is reported for this concert at the Willis Wood, February 24.

A musicale was given last evening in the Independence Avenue Methodist Church, the program featuring Orlando Morgan's "In Fairyland," sung by the following well known local singers: Mrs. George Hickman (soprano), Jessie Palmer (contralto), George Deane (tenor) and Frederick W. Wallis (baritone). Ida Simmons (pianist) was soloist and Mrs. Worley accompanist.

JEANNETTE DIMM.

Over \$12,000 was taken in at the Metropolitan Opera House last week when "Königskinder" was given for the benefit of the Seamen's Society.

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Miserendino Violin Recital.

Illuminato Miserendino, a young Italian-American violinist, played the program published in THE MUSICAL COURIER last week, at his Mendelssohn Hall recital, February 18. The young man gave an excellent account of himself



ILLUMINATO MISERENDINO.

and his studies with Professors Boccalari and Stad. He has a pure, sweet tone, graceful presence, and plays with taste, warmth and intelligence. That he is a serious musical personality was evident at the outset in Corelli's sonata, where breadth and solid conception marked his playing.

The principal number of the program was Vieuxtemps' concerto in D minor, and this, with the big cadenza, was a most creditable performance. D'Ambrosio's canzonetta, Dittersdorf's old time "German Dance," the Gossec gavotte and Beethoven's menuet were played with nice taste, though the monotony of key (three successively in G) mitigated full enjoyment. The gavotte he had to repeat. Chopin's E flat nocturne and Saint-Saëns' "Introduction and Rondo" completed the program. Alessandro Scuri was at the piano. A good sized audience attended.

BRUSSELS MUSICAL NOTES.

BRUSSELS, Belgium, February 7, 1911.

The interesting concerts and musical evenings of this month have been many and varied. The third subscription concert was taken up entirely by the Tonkünstler Orchester, of Munich, under the direction of Joseph LaSalle, with Elsa Flith, the well known soprano from the same town. The program contained Handel's D minor "Concerto Grosso" for strings, Gustav Mahler's fourth symphony in G, Schubert's song "Die Allmacht" (the accompaniment for full orchestra), Strauss' "Don Juan," the prelude to "Tristan and Isolde" and "Isolde's Liebestod," and to terminate the concert the "Tannhäuser" overture. This orchestra ranks certainly among the very best in

Europe today. The ensemble is very nearly perfect. The attack was clean and decided, and the brass was especially fine, the tone being full though quite devoid of any roughness. The last two numbers might perhaps have been taken somewhat slower; they would certainly have gained in clearness on account of certain acoustic defects in the hall. Four days later the same orchestra gave another concert here. The success was as great as before and equally well merited.

At the second Concert Populaire, conducted by Sylvain Dupuis, the principal symphonic work was Liszt's "Faust Symphonie," which was very finely rendered.

The January concert of Felicien Durant's subscription concerts was devoted entirely to Russian music. The soloist (piano) was Ricardo Vinès. Durant proved himself an able conductor, and his interpretation of the Borodine symphony in E flat was very interesting. The audience seemed to appreciate very much Vinès' fine rendering of the Rimsky-Korsakoff C sharp minor concerto.

Of the minor concerts we may mention those organized by Crickboom, the violinist, and Henriette Engbert and Henri Jacobs. The last mentioned, a cellist of great promise, gave a very fine rendering of the Böellmann symphonic variations. As for Crickboom, his violin recital was a decided success.

SYDNEY VANTYNE.

How Hutcheson Rehearsed Without a Piano.

When Ernest Hutcheson, during his last visit to New York, arrived at the rehearsal of one of the orchestral concerts at which he recently was soloist, the piano had not put in an appearance. Time being short, the conductor was in despair, but Mr. Hutcheson calmly asserted that he could just as well rehearse without a piano. The conductor looked at him blankly for a moment, and then, with ready wit, turned to his orchestra, saying: "I have the honor of introducing to you one of the most remarkable—perhaps the most remarkable pianist living. Mr. Hutcheson will play the Tchaikowsky piano concerto without a piano!" Whereupon conductor and pianist, standing side by side, began to hum, sing and whistle the piano part to the orchestra's accompaniment. At the close there was enthusiastic applause from the orchestra, gravely

acknowledged by Hutcheson. The afternoon concert a few hours later fully proved the adequacy of this style of rehearsal.

Los Angeles Symphony Concert.

The Los Angeles Symphony Orchestra, now in its fourteenth year, gave the fourth concert of the present season in the auditorium at Los Angeles Friday afternoon, February 10. The program included Mendelssohn's first symphony (C minor); the Beethoven violin concerto; the overture to Cherubini's "Anacreon" and a tone poem by Bertram Shapleigh, a composer born in Boston in 1871 and now living in England. The concert was conducted by Harley Hamilton. Arnold Krauss, the concertmeister, played the solo in the Beethoven concerto. The Los Angeles Symphony Orchestra is improving each season under Mr. Hamilton's conscientious and able conductorship.

Samoiloff Pupil at Carnegie Hall.

Nathan Coster, tenor, sang at the last Russian Symphony concert in Carnegie Hall, when the Evening World referred to him as "a singer of attractive voice." Harry Hepner, another tenor, sang at Wanamaker Auditorium and in an operatic concert, Belasco Theater, and was successful. There are seven tenors now studying with Mr. Samoiloff. April 16 this teacher will give an operatic evening with costume and orchestra, his pupils exclusively taking part. Portions of "Aida," "Trovatore," "Faust," "Barber of Seville" and Tchaikowsky's "Pique Dame" are to be sung.

Emma Koch's Teachers.

It was recently stated in these columns that Emma Koch, the celebrated Berlin pianist and pedagogue, was a pupil of Xaver Scharwenka and Franz Liszt. This is true, but Fräulein Koch before going to these masters, laid a thorough foundation with Carl Baermann, who at that time lived in Munich. She gives Baermann a great deal of credit for the splendid work he did with her.

Cairns at St. Paul's.

Clifford Cairns, basso cantante, has been engaged to sing the baritone role in Frederick Schlieder's new cantata, "The Way of Penitence," which will be given at a special service in St. Paul's Church, New York City, at noon on February 28.

IN AMERICA BALANCE OF THIS SEASON AND ALL OF NEXT**H. EVAN WILLIAMS****Greatest of Concert Tenors****NOW MAKING TRIUMPHANT TOUR OF AMERICA****WILLIAMS AT ST. LOUIS**

"The universal popularity of Evan Williams was evidenced in his reception by the audience. The dramatic, tender, sympathetic quality of his voice make it a great vehicle for reaching the multitude. It is almost perfect intonation and enunciation that make his songs intelligible to the outermost rim of his audience. Delicate sentiment and splendid vigor were some of the moods he portrayed. He was recalled repeatedly."—St. Louis Republic, February 7, 1911.

"Williams was never in better voice. It has its old-time beautiful timbre, that same wonderful tone production in 'covered' voice that no other tenor has ever equalled, and the purest of intonation coupled with perfect enunciation. . . . Spontaneous and appreciative applause brought several encores."—St. Louis Times, February 7, 1911.

WILLIAMS NEVER IN BETTER VOICE

"One of the most delightful features of his singing is his enunciation. No need to follow the printed text of even a new song—one hears every word. Technically his singing is perfect. Even in 'covered' voice (that most difficult of tone production to sustain with telling effect), in which he sent every tone on an almost visible sound-wave, as soft as a zephyr, to the farthest corner of the hall, he produced an effect never to be forgotten, in his singing of Jensen's 'Murmuring Zephyrs.'"—Evening Wisconsin (Mil.), November 4, 1910.

WILLIAMS DELIGHTS COLUMBUS

"Mr. Williams possesses a voice of especially beautiful timbre . . . and he poured forth the lovely quality of tone which is his, without stint. He sang the graceful 'Where'er you walk' with a beautiful legato. The singing of the two songs which he has made popular, 'All through the night,' and Bartlett's 'Dream,' was particularly lovely. . . . The applause at the close of the



recital was so prolonged that he gave, in response to general request, 'Sound an Alarm,' and thundered out the celebrated aria in fine style and great sonority of tone."—Ohio State Journal, November 13, 1910.

EVAN WILLIAMS IN ORATORIO

"Like Mario in 'Aux Italiens,' Evan Williams 'can soothe with a tenor note the soul in purgatory.' The readiness with which the audience capitulated before the melting beauty of his voice and the perfect interpretations of the beautiful numbers in which 'The Messiah' abounds, bore ample testimony to his beautiful art—a voice of sympathetic yet manly timbre, a perfect delivery, an enunciation that brings out every word as white and clean-cut as a cameo."—Evening Wisconsin, December 30, 1910.

WILLIAMS DELIGHTS TRENTON

"No tenor ever heard here has surpassed Williams, and none even approached his fine dramatic power. . . . The singer rose to the utmost possibilities of the music, thrilling his audience. . . . His voice is remarkably rich and strong. He has a commanding personality, quite Napoleonic in his oratorio numbers, while the gentler songs were sung with beautiful and tender feeling."—Trenton Times, December 9, 1910.

EVAN WILLIAMS IN RECITAL

"What other tenor could begin a heavy program with such an exhibition of breath control and light, floating tone as in the always lovely 'Semele' aria? . . . The audience held its breath so long as a note sounded, and broke into instant applause the moment the final chord died away. . . . The great climax was the glorious singing of Walter's 'Prize Song' from 'Die Meistersinger.'—A triumph of singing and interpretation wonderful to hear and glorious to remember."—Evening Chronicle, Marquette, January 27, 1911.



CHICAGO AND THE MIDDLE WEST

CHICAGO, Ill., February 18, 1917.

The nineteenth program of the Thomas Orchestra, given last Friday afternoon, February 17, was as follows: Overture to "The Magic Flute," Mozart; symphony, "The Rustic Wedding," op. 26, Goldmark; concerto for violin D major, op. 77, Brahms; overture, "Carneval," op. 92, Dvorak. The soloist of the day, Mischa Elman, the Russian violin virtuoso, was loudly acclaimed after his faultless rendition of the Brahms concerto. So much has been written in the columns of THE MUSICAL COURIER about this artist, the review of his playing ends right here by saying that Elman played as he always does, and that his success was as tempestuous as it was well deserved. Though the audience shouted their bravos and pandemonium reigned in Orchestra Hall for fully fifteen minutes, the violinist being recalled some twenty times to acknowledge the enthusiastic demonstration, he refused to play an encore. The orchestra has fully recovered from its recent Toronto trip, and gave a far better performance than last week. Conductor Stock raised his men for once out of their lethargic mood, and a spark of enthusiasm was manifested in the ranks of the fiddlers. Was this due to the fact that a virtuoso colleague was behind the scenes? If so it would pay often to have violinists as soloists. The damp weather did not affect the orchestra. On several previous occasions this has been used as apology for poor readings.

The Mendelssohn Club gave its second concert of the season last Thursday evening, February 16, in Orchestra Hall before an audience that filled every seat. The main feature was the appearance of the Pittsburgh contralto, Christine Miller, as an assisting artist. Miss Miller has been heard in Chicago quite often, and is a favorite here. At this concert the brilliant artist surpassed anything she has ever done, her voice having taken on volume without losing any of its clarity or sweetness. Johannes Brahms' "Ständchen," "Botschaft" and "Der Schmied" were given a delightful reading. Cesar Franck's "Le Mariage des Roses," Anton Rubinstein's "Des Asra," a Hungarian folksong, Cadman's "The Moon Drops Low," "My Love Is But a Lassie," Chadwick's "Thou Art to Me," Frank Fairfield's "Night and Dawn" and Louis Victor Saar's "The Little Red Rose" were enthusiastically received, and in all of these numbers the singer displayed, beside her remarkable voice, a good sense of humor, original as well as traditional readings, and a pure enunciation of the French, German and English text. Dr. W. C. Williams, basso, and president of the Chicago Mendelssohn Club, sang in an artistic manner Villiers Stanford's

"Five Songs of the Sea," and won much applause. Besides Miss Miller and Dr. Williams, several members of the club contributed to the enjoyment of the evening in solo numbers. Of these singers the most successful was Dr. W. F. Larkin, who sang Frederick Field Bullard's "Barney McGee." The work of the chorus was in every respect praiseworthy, and congratulations are in order for the splendid rendition of several chorals, which reflected painstaking drilling on the part of Harrison M. Wild, who trained his forces to such a degree of perfection as to leave nothing to be desired. The pianissimos were exquisite, the climaxes well developed, the attacks firm and precise, and the blending of voices excellent. Calvin F. Lampert played adequate accompaniments for the chorus, and Edgar A. Nelson gave artistic support to Miss Miller. Arthur Dunham, the sterling organist, was as ever a pillar of strength to the organization, and to him is due part of the success of the evening.

The Minneapolis Symphony Orchestra, Emil Obernhöfer, conductor, will give the following program at its concert in Orchestra Hall, Chicago, on Thursday evening, March 9:

Overture, "Leonore No. 3," Beethoven; symphony No. 4, in E minor, Brahms; symphony No. 6, in B minor ("Pathétique"), Tchaikowsky.

Rose Lutiger Gannon has just returned from a successful Western trip and has many engagements booked for the latter part of this month and all through the next few months. Between February 27 and March 3 Mrs. Gannon will appear in concert work in Indiana and Ohio; on March 9 she sings at the University Club as assisting artist to the Glee Club; on March 11 she will appear in the contralto part in "The Persian Garden" at a club in Woodlawn; on April 6 she will sing with the Marshall Field Chorus in Orchestra Hall; on April 10 she will be one of the soloists with the Apollo Club of Chicago; on April 16 she will appear in Milwaukee at the concert given under the auspices of the Arion Club, and on April 20 with the Schubert Club of Grand Rapids, Mich. Mrs. Gannon has many dates booked for the month of May, which will be published in this column later.

Cornelia Rider-Possart, pianist, made her debut in Orchestra Hall on Monday evening, February 13, with the assistance of the Theodore Thomas Orchestra, under the direction of Frederick Stock. She was greeted by a large and enthusiastic gathering. Mrs. Possart had chosen for her introduction in Chicago, Mozart's concerto for piano in B flat major and Rubinstein's concerto No. 4, D minor, op. 70. The Mozart concerto gave ample opportunity of judging the daintiness and delicate touch of the player as well

as her brilliant tone coloring and quality. Mrs. Possart was rewarded for her magnificent reading by long and well deserved applause, which found an echo among the members of the orchestra, all of whom joined in giving the "debutante" a rousing reception. In the concerto by Rubinstein the pianist's technic, and virtuosity were revealed to splendid advantage. It is to be hoped that this pianist will soon be brought back to Chicago for a piano recital. At the same concert the Thomas Orchestra was heard in Beethoven's overture from "Egmont" and in the delicious and airy symphonic waltz by Frederick Stock. This number was especially well played. The orchestra, however, played accompaniments for the soloist too loud and in several instances hampered her.

Announcement has just been made of the engagement of Alma Gluck, soprano, for the coming North Shore Festival at Evanston, Ill., May 25, 26 and 27. Madame Gluck is a member of the Metropolitan Opera Company and aside from many appearances in grand opera this season she has filled many concert engagements in the East.

Caroline Mihr-Hardy, of New York, is the soloist engaged for the first presentation in America of Felix Woyrsch's "Dance of Death," to be given by the Apollo Musical Club in the Auditorium Theater on April 10.

Arthur Middleton, the basso, is in constant demand. Last week he appeared as soloist at the Aeolian concert in Music Hall; the following day he furnished the program at the piano men's banquet in the Auditorium; Thursday, February 16, he sang at Aurora, Ill., in Sullivan's "Golden Legend"; Friday, February 17, he was the soloist with the Arche Club, and he concluded the busy week with a song recital in Monmouth, Ill. Mr. Middleton's other dates are as follows: February 27, in Notre Dame; March 1, Fremont, Ohio; March 2, Bucyrus, Ohio; March 3, Ligonier, Ind.; March 16 he will sing in "Elijah" at Keokuk, Ia., and on April 4 he will sing in "The Messiah" at Alton, Ill.

Letters have been received at this office for Marguerite von Scheben and will be delivered to the soprano or to any person she may send after the same, upon presentation of proper credentials.

Edna Gunnar Peterson, pianist, will appear on March 3 at the eightieth birthday celebration of a society lady in Chicago. On March 10 Miss Peterson will play in a recital in the professional series of concerts at the St. Cecilia Club of Grand Rapids, Mich.

Jeannette Durno gave her recital in Music Hall last Sunday afternoon, February 12, before a very scant house.

Priscilla Carver, pianist, furnished the program of the Women's Club last Wednesday afternoon, February 15, in Music Hall. The young artist won a well deserved success.

M. H. Hanson, the New York manager, passed through Chicago last Monday, February 13, on his way to San Francisco.

The American Guild of Violinists held a banquet at the Auditorium last Friday in honor of Mischa Elman and a quartet. The banquet was in charge of young women of the guild, the Misses Mary Cox, Wally Heymar, Amy Keith Jones and Katherine Condon.

Arthur Middleton, basso, was the soloist at the weekly Pianola-Piano recital given in Music Hall last Tuesday afternoon, February 14. His selections were the prologue from "Pagliacci," Homer's "Requiem," MacDermid's "Charity" and Molloy's "Thursday." The singer's voice was never heard to better advantage, and he rendered the

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"Pagliacci" prologue with a voice full, round and of exquisite purity. His breath control is remarkable, his diction is perfect, and he is a true exponent of English literature as it ought to be sung. His success was immense and after many recalls he added an encore. The other selections, though not as pretentious as the first one, were all beautifully sung and received most cordially by the audience. Of the group, the most successful was the MacDermid "Charity," with the composer at the piano. Beside playing the accompaniment for his own song Mr. MacDermid played on the Pianola-Piano several soli, in which he demonstrated the beauty of the instrument, as well as the compositions themselves. The Pianola-Piano recitals have been popular this season, and large audiences are always present. This concert was no exception to the rule.

Leopold Kramer, formerly concertmeister of the Theodore Thomas Orchestra and now concertmeister of the Chicago Grand Opera Orchestra, will sail for Europe at the end of the Philadelphia opera season, and beginning May 15 will accept a limited class of violin pupils at his home in Waidhofen an der Thaya, near Vienna.

Antonio Frosolono, violinist, assisted by Madame Frosolono, soprano, and Marx E. Oberndorfer, pianist, announces his annual violin recital on Sunday afternoon, February 26, in the Illinois Theater. Mr. Frosolono's program will include the sonata in E minor by Enrico Rossi, Saint-Saëns' third concerto in C— "Adagio Patétique" by Benj. Godard, and Wieniawski's "Polonaise Brillante." Madame Frosolono will sing Cadman's "Iroquois Tribal Melody," op. 45, No. 2; Spross' "Through a Primrose Dell," and Bischoff's "The Summer Wind." Mr. Oberndorfer, beside supplying accompaniments for the artists, will be heard in conjunction with Mr. Frosolono in the Rossi sonata.

Anton Foerster soon will be heard in his annual piano recital, in which he will bring forth several novelties. Mr. Foerster has been kept very busy this season teaching at the Chicago Musical College.

Paul Lougoue, husband of Carolina White, is well known throughout Italy as a conductor, and it may be well for the management of the Chicago Grand Opera Company to replace one of the assistant conductors by this young leader.

The Illinois Music Teachers' Association will hold its convention this year at Centralia, May 2, 3, 4 and 5.

Karleton Hackett, beside being a very successful teacher of singing at the American Conservatory, is also well known as a music pedagogue and musical editor of the Chicago Evening Post. Mr. Hackett is a graduate of Harvard University, and is one of the best all-round musicians in Chicago.

Ragna Linne, dramatic soprano and instructor at the American Conservatory, has been kept so busy teaching this season that she was compelled to refuse concert engagements.

Pupils of Hanna Butler and Lucille Stevenson Tewksbury were heard to good advantage at the pupil recital given under the auspices of the Cospopolitan School of Music, Saturday afternoon, February 18, in the Auditorium Recital Hall. Lillian Ryan, soprano; Genevieve Barry, soprano, and O. H. Adams, baritone, pupils of Mrs. Butler, sang their selections with good musical understanding and intelligence, and Helen Barrows, contralto, and pupil of Mrs. Tewksbury, gave "My Heart at Thy Sweet Voice," from "Samson and Delilah," and a group of songs by Lehmann, an artistic reading which reflected great credit upon her teacher.

Volney L. Mills, head of the voice department at Wesley College, of Grand Forks, N. D., is in great demand this season. Last week the tenor appeared in a recital in Freeport, Neb., and is engaged to sing in Edmonton, Canada, on February 23. On February 27 he will be one of the soloists at Grand Forks, N. D., singing the tenor part in the "Prodigal Son," and will appear in the "Holy City" on March 6. Mr. Mills has just been engaged to appear in a song recital at Trinity University, Texas, in April. Word has been just received at this office to the effect that Mr. Mills won a well deserved success in Fargo, N. D., singing the tenor part in Dubois' "Seven Last Words." This announcement will be no surprise to the tenor's host of friends in Chicago.

Lucille Stevenson Tewksbury recently made her second visit to Winona Seminary, at Winona, Minn., where she sang at several recitals for the superior class of the vocal department. During her successful tour this artist also sang in Marshalltown, Ia., Burlington, Ia., and Beloit,

where she appeared in "The Messiah." Mrs. Tewksbury ended her busy week with two private recitals in Chicago.

Katherine Stevenson, soprano, sang a return engagement at the South Shore Country Club last Sunday afternoon and recently furnished the program at three private musicales, meeting everywhere with success.

Baroness Elsa von Wolzogen will give a song recital, under the direction of F. Wight Neumann, in Music Hall, Sunday afternoon, March 5. She will play her own accompaniments on an ancient German lute.

Mischa Elman, who appeared last week with the Theodore Thomas Orchestra, will give his only recital in Chicago this season, Sunday afternoon, March 12, under the direction of F. Wight Neumann, in Orchestra Hall.

Alessandro Bonci, at whose recital, given a week ago last Sunday, hundreds of people were turned away, unable to procure tickets, will give a return song recital in the Studebaker Theater, on Sunday afternoon, April 9, under the direction of F. Wight Neumann. He will give an entirely new program.

Saturday morning, in the Ziegfeld Theater, pupils of the School of Expression of the Chicago Musical College gave a recital which included selections from the lyrical efforts of the most prominent of our present day comic opera librettists.

"You Never Can Tell," George Bernard Shaw's well known play, will be given by the Blackfriars Club, of Chicago University, for its annual production this year. Marshal Stedman, of the Chicago Musical College, is now conducting rehearsals of the piece at the university.

During the interim between Easter and the close of the spring term, Chicago Musical College pupils will be heard in a series of recitals intended to display the work of the various departments of the institution and in which members of the faculty will participate.

The sixth of the series of nine individual recitals by Regina Watson's advanced students was given last Saturday by Luella Goodrich, a very diminutive young girl, before a distinguished audience. She played with astonishing vigor, virility and strength combined with great charm. Her program follows: Prelude and fugue, E minor, Mendelssohn; sonata, G minor, Schumann; "Cradle Song," R. Watson; "Witches' Dance," MacDowell; nocturne, Staeger; mazourka, Lidow; five lyric movements, Blumenfeld, op. 27; "Valse Impromptu," Liszt; three etudes, Chopin, op. 10; scherzo, C sharp minor, Chopin, op. 30.

"The Girl and the Kaiser," a bright and spirited comic opera, music by George Jarno and adapted to the American stage by Leonard Lieblich, has won a big success in Chicago and played this week to packed houses at the Lyric Theater. The cast includes Lulu Glaser, Julius McVicker and John Slavin. The stage settings are gorgeous, the chorus contains some pretty girls, and the first week's success of the opera augurs well for a long run in Chicago.

Reinold Werrenrath, baritone, sang with great success at the first of a series of Lenten musicales last Thursday morning, February 16, at the Sherman House Hotel.

Earl Blair, piano instructor at the American Conservatory of Music, will present three of his pupils, under the auspices of the school, in Kimball Hall, Wednesday evening, February 22. Those who will participate are Florence Bedford, Esther Dempsey and Ella Ahlschlager.

Saturday afternoon, February 18, before a large and friendly audience, a recital was given in Kimball Recital Hall by Henriot Levy, pianist; Herbert Butler, violinist; Robert Ambrosius, cellist, and Amy Elleman, contralto.

Ruth Ray, a gifted young violinist, will give a recital on Tuesday evening, February 21, in Music Hall, assisted by Louise Hattstaedt, soprano. Miss Ray will play, among other numbers, a Tartini sonata, the Saint-Saëns A major concerto, a romanza by Herbert Butler, and the "Rondo Capriccioso" by Saint-Saëns.

Allen Spencer will give his annual piano recital on Tuesday evening, March 7, in Music Hall.

Last Wednesday afternoon at the residence of Mrs. George T. Smith, of Grand Boulevard, Christine Miller, the eminent contralto, furnished the program and added new laurels to her long list of successes. Miss Miller was assisted by Carl Bernthaler and sang songs by Henschel, Valle de Paz, Reger, a group of folk songs, a group of songs by Brahms, Cadman, Franck, Strauss, Fairfield,

Rummel, also Saars' "The Little Red Rose," which has been written for her.

J. Francis Conners, pupil of Maurice Rosenfeld, played Sunday afternoon, February 19, in the North Side Turner Hall with the Martin Ballmann Orchestra. He gave a splendid account of himself in Mendelssohn's B minor "Capriccio Brillant."

Signor V. Marrone, a professional pupil and instructor at the T. S. Bergey School, scored heavily in a concert given in the City Hall Auditorium of Rutherford, N. J., on Thursday, February 2. Mr. Marrone, an agreeable tenor, sang Tosti's "Matinois" and Verdi's "Quella o Quella," after which an encore was asked and granted.

The Columbia School of Music has a normal class for its piano teachers. That normal class, if the writer is properly informed, is rather a meeting for teachers at which the director of the school speaks on different topics, some of them pertaining solely to the business of the school. So far so good, but to have the privilege of attending these meetings the teachers are charged \$10 a term, or \$1 per "seance." This is another case of business combining with art. Teachers making but meager salaries and working on a commission basis having to pay a dollar proves that when one wants to hear such a pedagogue on music as Mrs. Reed, the able directress of the Columbia School, one must pay for the privilege, and, no doubt, every teacher of the piano department of the school assists at the meetings and cheerfully pays the contribution.

George Hamlin, tenor, will sing at the pair of concerts to be given by the Philharmonic Orchestra of New York under the direction of Gustave Mahler the first week in March.

The vocal teacher who strands pupils in Europe already has announced her intentions of taking another trip abroad this summer and has made arrangements to leave here early in July. How many pupils are going is not known, but it is safe to predict that one or two will remain on the other side working in some store or nickel show to pay for their return passage. To be sure the teacher's trip abroad will be paid by the pupils and she will thus have a pleasant summer at the expense of some "easy marks."

Anne Shaw Faulkner and Marx Oberndorfer start next week for New Orleans, where they will give their opera musicales during the Mardi Gras week, March 1, 2, 3, 4 and 5. This series of opera musicales will be given for the teachers' association, and the Wagner cycle with stereopticon views will be presented by the two artists. Mrs. E. W. Hawkesworth has engaged these musicians for a series of four opera musicales in the ball room of the Plaza Hotel, New York City, on March 20, 23, 27 and 30. The operas that will be explained will be "Königskinder," "Pelleas and Melisande," "The Girl of the Golden West," and possibly "Nabucco" or "Louise." Marx Oberndorfer and Miss Faulkner have been engaged by the Woman's Athletic Club for a series of musicales. The first program will be given on November 6 of this year.

Mabel Sharp Herdian, soprano, has just returned from Toronto, Canada, where she scored heavily at the music festival given by the Mendelssohn Choir and the Thomas Orchestra. This week she sang with great success in Bloomington, Ill., and Chicago, in song recitals. On February 23 she is engaged to appear with the Evanston Musical of Evanston, Ill., and on April 6 with the Marshall Field Choral Society. Mrs. Herdian has appeared this season in many concerts, recitals and private functions and already has signed many return dates for next season.

RENE DEVRIES.

Carl Arranges Guilmant Compositions.

William C. Carl, the distinguished American organist, has arranged Alexander Guilmant's Nunc Dimittis in D and the French composer's Magnificat in E flat, for presentation in English and American churches. Mr. Carl has also arranged the Guilmant anthem "Come Unto Me" for performance in English. These works have been sung at the "Old First" Presbyterian Church, New York, under Mr. Carl's direction. The anthem, "Come Unto Me," is dedicated to Mr. Carl by the composer, in these cordial words:

"A mon cher ami, William C. Carl, Director Guilmant Organ School, New York."

(Translation.)

(To my dear friend, William C. Carl, Director Guilmant Organ School, New York.)

Advance Sale for Nordica Breaks Records for Buffalo.

Frederic Shipman, the enterprising manager of the Nordica tour, has established a new record in the enormous sale of tickets for the prima donna's concert in Buffalo.



[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

30, RUE MARBEUF (CHAMPS-ÉLYSÉES),
Cable and Telegraphic Address: "Delmaheide-Paris,"
PARIS, February 6, 1911.

Among the theater's most bitter enemies are those who are refused free tickets. Professionals and the press, who have the right of entry to public or dress rehearsals and first nights, find themselves almost routed by free ticketers.



CHARLES GOUNOD, BY J. DESCOMPS.

Alphonse Franck (director of the Gymnase) has the courage to try to change a state of affairs which entails heavy pecuniary loss, an enormous amount of useless correspondence and an incredible amount of ill feeling among those refused. Hardly to be credited is the application

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from a lady in deep mourning for her husband, who begs for two seats at the répétition général (dress rehearsal) of "La Divorcée." Etiquette forbids her to be seen at the theater for several months to come if the ticket be paid for, but to be present at a public or dress rehearsal with an invitation—why, that is a coat of another color! Alphonse Franck computes that, owing to the abuse of free tickets, a theater which produces five plays a year is at a loss, for public rehearsals and first nights, of seventy-five thousand francs. He has decided, while respecting acknowledged rights, to allot a small number of free seats for "Papa" at the Gymnase and "La Divorcée" at the Apollo Theater, to be given in order of application. His tariff for public rehearsals will be the following: Fifty francs a seat in stage box; forty francs a seat in boxes, baignoires, orchestra or balcony; twenty francs a seat in fauteuils de foyer; and for first nights (premières représentations) this tariff is reduced by one-half. It will be interesting to watch if other theaters or the opera houses here will follow M. Franck's example.

M. Pierné began Sunday's concert at the Châtelet with the overture to "Hänsel and Gretel." Humperdinck's music, now so much appreciated, took time to win public favor, especially in France. Pablo Casals played equally well in the concerto for violoncello by Saint-Saëns and the "Elegy" by Gabriel Fauré. An unpublished work by the late regretted Albeniz, the "Spanish Rhapsody," was happily orchestrated by Georges Enesco and the Spanish pianist, Alejandro Ribo, played the solo part with remarkable feeling for its rhythm and impetuosity. Fragments from Vincent d'Indy's "Fervaal" were again sung as on the preceding Sunday by Mlle. Chénal and M. Franz. The "Prélude à l'Après-midi d'un faune" by Debussy and the "Don Juan" of Richard Strauss completed the Colonne concert.

At the Lamoureux concert, Salle Gaveau, "Tristan et Yseult" had its usual success. Agnès Borgo gave evidence of remarkable progress in her study of the German language and sang Wagner's music in his own tongue with comprehension. Hans Tänzler as Tristan and Gisèle Berk as Brangäne were equally successful. The third symphony, with organ by Saint-Saëns, followed the overture of Balakirew's "King Lear." In its entirety the work comprises five preludes and an overture. So different is this piece from those with which we are most familiar, "Thamar," "Islamey," "En Bohème," that it enables us to feel how great an influence Balakirew must exercise esthetically and pedagogically upon his followers and emulators.

Saturday afternoon at Salle Gaveau the Hasselmanns concert comprised Dvorák's symphony "Le Nouveau Monde," Boellmann's "Variations symphoniques" for cello and orchestra, admirably performed by Joseph Salmon; two short first auditions, a "Prélude d'un Ballet" by Roger Ducasse, and a "Cortège" by M. Tournier; Alice Daumas, of the Opéra, was much applauded in Gluck's "Alceste," the concert finishing with the Müller-Berghaus orchestration of Liszt's "Second Rhapsody."

A laureate of the last Conservatoire concours, M. Chah-Mouradian, an Armenian by birth, made his debut at the Opéra in "Faust." It is open to question, however, whether M. Mouradian's talents are seen to best advantage on the theater boards.

M. Sechiarì again took up his Sunday concerts at the Théâtre Marigny yesterday afternoon, opening with Mendelssohn's "Scotch Symphony." His own playing of Saint-Saëns' "Caprice Andalou" and the "Rondo Capriccioso" was most agreeable and greatly applauded. Félicia Litvinne appeared on the program in an "Ave Maria" by Raymond Rôze (first audition), "Les Amours du Poète," Schumann, and "La Mort d'Isolde." Raymond Rôze also had a "Marche et Bacchanale" performed for the first time at these concerts, and Paul Bazelaire's "La Chasse" was given. The question arises, Why should Schumann's "L'Amour du Poète" ("Dichterliebe") be orchestrated by

STUDY MUSIC IN PARIS

American pupils of Paris singing and piano teachers should take advantage of the presence in Paris of Mr. A. J. Goodrich, Address 4 Square St. Ferdinand, Rue St. Ferdinand, Paris, to study harmony and composition. Singing and piano-playing are indefinite accomplishments without the study of the Theory of Music on which they are based. As Americans expect to make American careers they should study theory in English.

Théodore Dubois and why does Madame Litvinne countenance the act?

At the Opéra-Comique the Saturday five o'clock historical concert included selections from Dauvergne, Duni, Dezède, Monsigny, Dalayrac and Grétry. The vocal interpretations were good.

Monday evening at the Salle Gaveau, the "Cercle Musical" gave an interesting concert, the artists being Povla Frisch, a Danish soprano; Harold Bauer and Firmin Touche, with Eugène Wagner as accompanist. Madame Frisch was heard to admirable advantage in a four-part group of Schubert Lieder and in a second group of songs by Hugo Wolf, to which she was obliged to add some extra "encore" numbers. A well written "Fantaisie Sonata" (De voluntatis virtute), of Charles Domergue for



CESAR FRANCK, BY J. DESCOMPS.

piano and violin was splendidly performed by MM. Bauer and Touche and warmly taken up by the audience. Harold Bauer brought the concert to a close with two curiously interesting morceaux of Maurice Ravel "Oudine" (from "Gaspard de la Nuit"), and "Le Gibet," followed by a third, "L'Isle Joyeuse" by Claude Debussy—as oddly

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strange as the other two. Of these Ravel's "Oudine" was most pleasing to the audience. All were played beautifully by Mr. Bauer.

A second concert was given at the Salle Gaveau by the Kellert Trio (Michael, Raphael and Charles Kellert), assisted by the contralto singer, Jocelyn-Horne. Again the three brothers demonstrated their wonderful ensemble-playing, repeatedly referred to in these columns. The opening trio, (op. 99 in B flat) of Schubert, was a most enjoyable performance, delightful in every way. For deep impressions, breadth of style and facile technic, Charles Kellert distinguished himself in the "Kol Nidrei" and Bach's "suite in C" for cello alone. Michael Kellert added to his laurels as a pianist with two new compositions by Serge Bortkiewicz, "Tempête" and "Pensée Lyrique"; C. Scott's "Lotus Land," "Berceuse" of Chopin, and the brilliant "Etude en forme de Valse" by Saint-Saëns, which earned for him an encore demand, to which he responded with a well conceived piece of his own writing, entitled "Rêve d'Amour." Raphael Kellert brought the concert to a happy close with a dazzling performance of Lalo's "Symphonie Espagnole" for violin, which he was pleased to take at a breath holding tempo, yet none too fast for this young virtuoso. Mrs. Jocelyn-Horne, endowed with a rich, full contralto voice, especially so in the medium and lower range, was heard twice during the evening. Her first selection was "My Heart Is Weary" by Goring Thomas; later on she sang "O ma lyre immortelle" (from "Sapho") by Gounod, and "Le Moulin" of Pierné.

At last evening's Students' Atelier Reunion Jeanne Joliet (an excellent pupil of Wager Swayne), was the instrumental soloist. Every time Mlle. Joliet plays in public her steady progress is noticeable, and a new success recorded for her. Her contributions last night were Schubert's impromptu, op. 142, No. 3, melodie of Dal Young, Moszkowski's "Caprice Espagnol," and, of course, the usual encore numbers. Gustaf Holmquist, with an excellent, sympathetic baritone voice, gave "Rolling in Foaming Billows" (from the "Creation"), and a three-part song group by Halevy, Collan, Gounod, ably accompanied by the American Church organist, Archibald Sessions.

At the last Tuesday's reception of Mrs. William J. Younger, Charles W. Clark, baritone, and Marcel Chailley, pianist, were the soloists. Mr. Clark sang delightfully from the works of Duparc, Fauré, Schumann and Debussy, while Madame Chailley gave excellent renditions from Schumann, César and Chopin. Among the guests were: Madame Frank H. Mason, Madame Edmond Gros, Madame Z. C. O'Connor, Madame Brewster, Madame Gilmore, Madame Lillie, M. et Madame Van Wart, Commandant et Madame H. H. Hough, Leon de Tinseau, M. Hardy-Thé, Holman Black, Vicomte et Vicomtesse de Grandville, M. de Radwan, M. Worms, M. Delma-Heide, Madame Clark, Madame Dalliba, Madame Bradley-Keeler, M. Haslam, Madame Norman, etc.

On Sunday afternoon Marthe Gaynor, the well known soprano and teacher, gave a delightful reception at her home-studio in the Avenue Victor Hugo. The hostess charmed her hearers with several Debussy songs and the "Sérénade" of R. Strauss; Madame Gras, an excellent pianist, played an "Air de Danse" by Léon Moreau and various Schumann compositions, and Odette Le Flaguais, with a brilliantly full and vibrating soprano voice, sang the great arias from "La Tosca," "La Bohème" and "Louise," ably accompanied by Madame Gaynor. Noticed among those present were: Madame de Foirard, Mrs. O'Connor,

Charles W. Clark, Mr. and Mrs. Oscar Seagle, Madame et Mlle. Noufflard, Miss White, Mrs. and Miss Root, Mrs. and Miss Kirk, Dr. and Madame Paul Boucour, Dr. and Madame MacAuliffe, a number of Gaynor pupils and others.

Madame Roger-Miclos-Battaille, who is a great admirer of the piano compositions of Robert Schumann, gave a recital at the Salle Pleyel, at which she played the "Etudes Symphoniques," "Scènes d'Enfants" and the "Carnaval" of that composer.

About the middle of the present month we are promised the production of "Zaza" at the Trianon-Lyrique. Gaston Leoncavallo, brother of the composer, is to be the orchestra leader.

This week's performances at the Opéra are: Monday, "Romeo et Juliette"; Wednesday, "Samson et Dalila" and "La Maladetta"; Friday, "Lohengrin"; Saturday, "Le Miracle."

At the Opéra-Comique: Monday, "Mignon"; Tuesday, "La Dame Blanche" and "La Navarraise"; Wednesday, "Werther"; Thursday (matinée), "Le Jongleur de Notre Dame" and "Le Toréador" (soirée), "La Dame Blanche," "La Navarraise"; Friday, "Louise"; Saturday (5 o'clock), Historical Concert; (soirée), "La Dame Blanche" and "La Navarraise."

The Gaieté Lyrique performances are: Monday, "La Favorite" and "Le Soir de Waterloo"; Tuesday, "Don Quichotte"; Wednesday, "Quo Vadis"; Thursday (matinée), "Le Barbier de Séville" and "Le Soir de Waterloo"; (soirée), "Hernani"; Friday, "Don Quichotte"; Saturday, "Hernani"; Sunday (matinée), "Les Huguenots"; (soirée), "Don Quichotte."

DELMA-HEIDE.

Dalton-Baker and Mark Hambourg in Buffalo.

Dalton-Baker and Mark Hambourg were the soloists at a recent concert in Buffalo, N. Y., with the Buffalo Orpheus. The affair was unusually brilliant musically as well as one of the social events of importance. The Buffalo News, in commenting upon the work of the baritone and cellist, said:

The soloists were W. Dalton-Baker, baritone, and Boris Hambourg, cellist. Mr. Dalton-Baker has musical feeling and is the possessor of a voice of much beauty.

Mr. Hambourg disclosed a tone, while not large, yet of exquisite quality, a very capable technic and much refinement of style. His playing possesses a real charm, heard especially in Saint-Saëns' "Swan," and commands admiration. His numbers had the great merit of variety of the beaten track worn by cellists, most of whom seem quite devoid of the adventurous spirit when it comes to repertory.

Virgil School of Music.

A recital of works by Christian Kriens, the Dutch violinist and composer, will be given under the auspices of the International Society of Pianoforte Teachers and Players at the Virgil School of Music, 45 East Twenty-second street, New York City, on Friday evening, March 10. The program is an interesting one; includes a sonata for violin and piano, two groups of English, German and French songs, a flute solo, specially written for George Barrère, who will perform it on this occasion, and several numbers for piano and violin. Eleanor Foster-Kriens, the wife of the composer; Margaret Hoberg and Mary Lansing, the contralto, will be the assisting artists.

Elsa Troetschel's Piano Recital.

Elsa Troetschel, a daughter of the widely known organist, Hugo Troetschel of Brooklyn, presented herself before a very musical audience in the music hall of the Brooklyn Academy of Music, Thursday evening of last week, at which she disclosed that she is a very gifted pianist. Miss Troetschel gave a remarkably fine interpretation of Beethoven's "Waldstein" sonata. Technically and musically, this young lady is well fitted to enter the ranks of concert pianists. The program for the evening, follows:

Sonata, op. 53.....	Beethoven
Wieneglied	Joseffy
Gavotte	Gluck-Brahms
Rhapsodie, op. 79, No. 2.....	Brahms
Nocturne D flat.....	Chopin
Etudes, op. 25, Nos. 1, 2, 3.....	Chopin
Valse G flat.....	Chopin
Ballade A flat.....	Chopin
Waldezauchen	Liszt
Gnomesreigen	Liszt
Tarantella	Liszt

Miss Troetschel revealed poetical tastes in her performance of the Joseffy and the Gluck-Brahms gavotte and the Chopin numbers. A well developed wrist made it possible for Miss Troetschel to put some real heroic touches in the Liszt works which constituted the last group of her program. She was enthusiastically acclaimed by a public of genuine artistic discrimination. When such an audience assembles to hear a young artist it is proof that the player has merits above the ordinary.

The Brooklyn Eagle of February 17 published the following review of the recital:

Elsa Troetschel, of Brooklyn, made her debut as a pianist last night at the Academy's music hall. Her father has been a musical benefactor to Brooklyn through his free organ recitals for many seasons. There was a special desire to do his daughter honor last night. It is no small undertaking for a debutante to plan and carry out a musical event of the character of Miss Troetschel's recital, and to make it such a success as she did. She is quite young and has studied three years with Joseffy, obtaining a fine technic. Her program last night included Beethoven's sonata, op. 53; "Wieneglied," by Joseffy; a Gluck-Brahms gavotte; "Rhapsodie No. 2," by Brahms; Chopin's nocturne in D flat, etudes Nos. 2 and 3, the G flat waltz and ballade in A flat. The Liszt numbers were "Waldezauchen," "Gnomesreigen" and "Tarantella." The Beethoven number was given with serious and dignified interpretation; the Chopin excerpts with emotional color, and the brilliant Liszt numbers and Brahms' "Rhapsody" with skill and special breadth, in the case of the latter composition. Music Hall is a large place to fill, but Miss Troetschel's audience was numerically strong, and it was also appreciative.

The International.

The new annual International Musical Society will hold its next international congress in London in May. It is announced that this occasion will give an opportunity of making known to the world at large the character and artistic standing of English musical art.

The opinion has been expressed that the English Government may give some assistance in entertaining foreign visitors, although it is considered improbable that there will be any grants of public money, as was the case last year in Vienna—£1,600 from the Austrian Government, £1,200 from the Vienna Town Corporation, and £400 from the Vienna County Council. The International Musical Society, having no funds for such purposes, trusts, therefore, to the generosity of the general body of British musicians and music lovers and some private subscriptions will, no doubt, be forthcoming.

There is already a guarantee fund of £8,500, and hopes are entertained of a considerable augmentation, so that the occasion may be fitly provided for.

The following are some of the features of the congress as so far arranged: A historical chamber music concert, two orchestral concerts with the Queen's Hall and London Symphony Orchestras with the hope of Nikisch as conductor, a choral concert by the Huddersfield Choral Society, and a chamber concert of modern English music. An opera performance is also in process of organization but not far advanced.

When Dressmakers Disagree.

Olive Fremstad was seen and heard in the part of Tosca. Unfortunately, her good looks were disguised as in the case of her Carmen, by an unbecoming make-up and attire.—New York Evening Post.

The Tosca of Fremstad came into view again with a new tragic significance, not to mention a poke bonnet and new costume that became her well.—New York Evening Sun.

Ranke Recital Postponed.

The benefit recital for Marie Ranke, announced for February 17, at the Hotel Plaza, has been postponed on account of the continued illness of Madame Ranke. Another date will soon be published. The artists engaged to appear are Cecile Behrens, pianist; Eva Mylett, contralto, and Alois Trnka, violinist. Madame Ranke herself was to have added some recitations.

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HEMENWAY CHAMBERS,
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BOSTON, MASS., February 18, 1911.

Ferruccio Busoni in the dual role of pianist and composer was the chief attraction of this week's Boston Symphony Orchestra concerts. As pianist Mr. Busoni selected the seldom played C minor concerto of Beethoven for his vehicle of expression, while as composer he was featured in the program with his suite for orchestra, from the music to Gozzi's "Turandot." The well known aphorism that great gifts are only recognized after a man is dead hardly applies to Mr. Busoni, who has surely come into his own while still in the prime of life, with the musical world lauding his genius. But to laud almost unthinkingly because swept off one's feet by sheer stupendous greatness, and to be able to recognize the fundamental reason for this greatness, are two diametrically opposed conditions. In this way much of Mr. Busoni's work is apt to be beyond the comprehension of many who confound artistic reticence, which is the birthright of strong natures, with temperamental coldness. Again, too, the attitude of impersonality which a deep thinker and interpreter unconsciously assumes in order to do the utmost justice to the composer, by becoming the mediator between the creator and his hearers, is also one which must be taken into consideration in judging Mr. Busoni's playing. A virtuoso of the most exalted rank, it would be an impertinence to consider technical feats in one and the same breath with this master's art—a colorist, yes, decidedly; that is, not the opulently glowing colors of gorgeous sentimentality which many, for lack of a better definition, call "soul," but the soft grays intermingled with the more clearly defined black and white, and an imperishable aura of strength and virile tenderness interpenetrating all—that is the keynote to Mr. Busoni's art. The Beethoven concerto, one of his earlier ones, has an almost Mozartian simplicity with the naive beauty so expressive of that period. And nowhere in the whole number was that more evident than in the lovely largo, in the playing of which the artist wove a spell that will not soon be forgotten. The closing movement and its brilliant climax called forth a storm of applause which did not cease until Mr. Busoni was called back some half dozen times or more to bow his acknowledgments. As a composer, again, the great artist revealed another side of his nature. A lovely Oriental exoticism, a riot of coloring and a sense for orchestral values that displayed a master hand, were everywhere evident. Although the program was over long the audience remained until the close, nor

moved from the hall until Mr. Busoni came back several times in answer to the frantic applause. A memorable reading of Strauss' "Don Quixote," by Conductor Fiedler, in which Mr. Warnke as solo cellist and Mr. Ferir on the viola shared the honors, and the prelude to "Lohengrin" completed this admirable program, admirably performed. As the orchestra will be away on its travels during the next ten days, there will be no concerts until the week following, while the next big event scheduled comes with Mr. Busoni's recital appearance in Jordan Hall on February 28.

Director and Mrs. Henry Russell were the hosts at a unique function given at the Lenox Hotel last Thursday evening, when a notable gathering of distinguished guests were entertained by several artists of the Boston Opera Company on a stage erected for this purpose in the Palm Room of the hotel. While the entertainment as a whole was of the most distinctive description, Alice Nielsen scored the hit of the evening by her singing of "darker" songs with the regular black faced makeup as an adjunct and her head only visible through an oval aperture cut in the curtain, while Mr. Caplet as accompanist tried in vain to reconcile his comprehensive knowledge of the French school of music to this new demand on his talents. Mr. Baklanoff delighted his hearers with songs by Rachmaninoff and Cesar Cui, his Russian compatriots, and Mr. Fornari sang temperamental Neapolitan ballads in costume by way of contrast. Between these numbers came one of the special features of the evening in the interpretative dancing of Dorothy Jordan to the orchestral accompaniment directed by Mr. Caplet. It was such a rare exhibition of girlish charm and youthful grace that many professionals might well have envied the lithe young beauty's distinction in this work. A dainty supper was served to the guests at the conclusion of the program, and the social time which followed was continued until the "wee sma' hours," so loath were all to leave this charming coterie. Among the representative people present were: Mrs. Harry Converse, Mr. and Mrs. J. M. Longyear, Otto Roth, Mrs. Harold McCormick, Mr. and Mrs. R. D. Wrenn, Mr. and Mrs. Ralph L. Flanders, Mr. and Mrs. George W. Chadwick, Mr. and Mrs. G. R. Fearing, Mr. and Mrs. Eben D. Jordan, Madame Alda, Madame Claessens, Dr. and Mrs. Nathaniel Emerson, R. S. Barlow, Mrs. F. H. Child, Mrs. Gordon Dexter, Mrs. Wirt Dexter, Mrs. John L. Gardner, Mrs. J. Montgomery Sears, Robert Jordan, Madame Rotoli, Wallace Goodrich, Philip Hale, Miss Wells, Mr. Gib-

son, Miss Coolidge, Miss Perkins, Mr. Curtis, Mr. Ames, Mr. and Mrs. Denny, Mr. and Mrs. Bennett, Mrs. Jackson, Mr. and Mrs. Lane, Dr. and Mrs. Marshall, Mr. and Mrs. Burgess, Mr. Houghton, Mr. Cramer and Miss Wright.

Stewart's songs from "Legends of Yosemite" have evidently found their niche in the public favor, since the demand for them has been most gratifying, judging from the numbers of programs on which they have recently figured in divers parts of the country.

Charles Anthony was the assisting soloist at a concert given in Wallace Hall, Fitchburg, Mass., February 16.

Lilla Ormond's forthcoming recital appearance in Jordan Hall on Monday afternoon next promises to net a goodly sum for the Student Aid Fund of the Misses Gilman school association, in behalf of which the concert is to be given.

A small but appreciative audience greeted Gustav Mahler and the New York Philharmonic Orchestra at their Springfield concert in the Court Square Theater of that city, February 15.

With Gwilym Miles as vocal soloist and Irma Seydel, the young violinist, to lend variety to the program, the Brockton Choral Society, George S. Dunham, conductor, gave its second concert of this season before a crowded house at the City Theater, February 10.

Felix Fox and the Hoffmann Trio were the participants at a concert given before the Chadwick Club, of Lawrence, Mass., February 15. Mr. Fox played a group of solos in addition to his work in the ensemble numbers.

George Copeland gave his second and last recital of the season in Chickering Hall, on February 14, and drew his customary audience of Debussy devotees, as well as those prominent musicians who come to hear him because he is unique among pianists of the modern school and a constantly growing power in his own peculiarly idiomatic way. It is a well known fact that with every crisis the personality best able to meet the exigency of that condition invariably rises to the surface. To say, then, that Mr. Copeland came forward as an exponent of Debussy pure and simple would be doing a manifest injustice to those powers latent in him which have not yet developed to the extreme quality of artistic expression revealed in his playing of that composer, but just that vague and his ability to interpret the moods and half tones so exquisitely is likely to do him harm unless he gives serious attention to other phases of pianistic interpretation. While the two opening numbers by Couperin ("Le Trophee" and "Gavotte") were rendered in a manner to establish their quaint mood of bygone times, the F sharp minor polonaise of Chopin seemed to elude his usually keen interpretative insight. The two movements from the "Sonata Romantique," by Joaquin Turina, heard for the first time in this country, again brought all his resources of tone color, pedalling and strongly marked rhythmic tendencies to the fore in the display of a composition filled with the soft brilliancy of Spanish coloring set into the apparent formlessness of the extremely modern school of composition. The remaining numbers of the program, consisting of the following familiar and unfamiliar group by Debussy, "Danseuses de Delphes," "Le vent dans la plaine," "Les sons et les par-

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fums tournent dans l'air du soir," "Les collines d'Anacapri," "La fille aux cheveux de lin," "La Cathédrale engloutie," "Et la lune descend sur le temple qui fut" and "L'Isle Joyeuse," were played by the pianist with the exotism suggestive of beautiful dreams, induced by the smoking of some intoxicating Eastern drug. At the close Mr. Copeland added four encores to the program, while the enthusiasm throughout the performance was of the genuine variety which spells success for the performer.

The combined choruses of the MacDowell Club and the Musical Art Club will give a concert in Jordan Hall, Wednesday evening, March 1, for the benefit of the South End Music School. The program will consist of Saint-Saëns' "La Nuit," while soloists from both clubs will assist the chorus.

Ivan Morawski was well represented by Charles Mayhew, one of his many successful pupils, at Pittsburgh, where he recently appeared twice in recital. The Pittsburgh Dispatch, in speaking of his work, said in part:

Pittsburgh has seldom heard a singer of Mr. Mayhew's capabilities, and his appearance in Frederick Hall on Tuesday evening was greeted by an audience of Pittsburgh musicians who were enthusiastic in their reception of the young baritone. The program presented was varied and interesting; and the ease with which Mr. Mayhew interpreted songs written in French, German and Italian was a delight to his hearers. Never having been in Europe, Mr. Mayhew is a striking example of the adequacy of American methods, his splendid musical training being the result of ten years' study under Ivan Morawski, of Boston. It is expected that Mr. Mayhew will return to Pittsburgh in the near future, when a public recital will likely be arranged.

Results, whether successful or unsuccessful, always speak for themselves. In this case no handsomer tribute could have been paid to the painstaking, conscientious work of Mr. Morawski, the fine artist and splendid teacher.

The Longy Club gave its second concert of the season in Chickering Hall, February 13.

To musical Boston only must the responsibility be laid for the fact that when certain manufacturers of musical instruments were recently robbed, the best only were taken, proving that the connoisseur is with us in every walk of life. Moral—Shall we insist that a certificate of respectability be one of the essentials in the preparation for the profession of music?

Here is the musical itinerary as outlined in part, for the trip of the Bureau of University Travel to the Home of Music and Musicians; Chester (England), July 8, Cathedral organ recital by Dr. Bridge; London, July 13, recital of modern English music by Norman O'Neill, in addition to several prearranged social gatherings which will give the travelers an opportunity of meeting some of the best known writers of the British Composers' Society. Paris, July 18-24; a list of good things too numerous to mention is outlined for this stay, and so on throughout the tour, each important center giving of its musical best to these well cared for musical sojourners.

Pièrre's "Children's Crusade" was given an excellent performance by the Cecilia Society and the Boston Symphony Orchestra in Symphony Hall, February 16, under the direction of Conductor Max Fiedler; with the following

list of soloists: Alain, Corinne Rider-Kelsey; Allys, Edith Chapman Gould; A Mother, Frances Dunton Brown; The Narrator, Edmond Clément; An Old Sailor and the Voice From on High, Claude Cunningham; Four Women, Alice Bates Rice and Laura F. Eaton, sopranos, Bertha Cushing Child and Emily Wentworth Carter, contraltos. The Cecilia chorus was supplemented by a chorus of children from the schools of Somerville, S. Henry Hadley, director, and Mr. Lang officiated as organist. Pièrre's music is heard at its best when sung by the children's voices, as he has struck just the right keynote in musical delineation in depicting the naive child character of the greater part of this work. The soloists again are not so fortunately provided with grateful singable music, and it needed the best efforts of the well known quartet of soloists to bring it to an artistic climax. Madame Kelsey sang with her always impeccable artistry and lovely purity of voice and Madame Gould was an able coadjutor in the ensemble numbers, and the skillful artist in her solo work. Mr. Clément again has the happy knack, or supreme artistry, whichever one chooses to term it, of bringing vivid pictorial illusion to bear upon all he does. In this way he was able to individualize so strongly the comparatively uninteresting part of the Narrator that it took form, life and color under his treatment despite the fact that he was not in the best of voice. His diction, too, should be a lesson for English speaking singers with aspirations for all round perfection in art. Mr. Cunningham made the most of his rather thankless dual task and the resulting good of the combined forces of the Cecilia Society and Boston Symphony Orchestra has already been noted in the added perfection of this performance, which was so thoroughly enjoyed by the large audience present.

A piano recital of unusual interest was given by George Proctor at Fenway Court, February 17.

Two terpsichorean events closely connected with the teeming musical life of the Hub were the dance given by the employees of the Boston Opera House in Horticultural Hall, February 16, and the costume carnival given by the students of the New England Conservatory in Symphony Hall, February 14.

Cadman's song cycles may now be found in nearly every library claiming the distinction of a music department, as Messrs. White, Smith & Co., his publishers, have been receiving daily requests for them from librarians all over the country.

The Hoffmann Quartet gave the first of the two recitals announced for this season in Jacob Sleeper Hall on February 17, with Felix Fox, pianist, assisting. The program included quartet op. 15 by Ernst von Dohnanyi, "Deux Morceaux" from Glazounow ("Preludio e Fuga" and "Courante"), and César Franck's piano quintet. While the program as a whole was of solid musical worth, the chief interest lay in the inspired Franck quintet, which was performed with striking tonal balance and just sense of artistic proportion by Mr. Fox and the members of the Quartet. Only a thoroughly equipped musician understands the value of effacing his own individual work in order to blend it with the work of his colleagues for the sake of a perfect ensemble. In this respect the Hoffmanns could have not had a better assistant than Mr. Fox, who displayed true sympathetic insight in his rendering of the piano part. The playing of the Quartet as a whole showed distinct gain in the euphonious balance of the parts and the perfection of ensemble attained; the logical result of careful work and sound musicianship. A large audience of friends recalled

the players enthusiastically after each number, and compelled a repetition of the "Courante"—by way of good measure.

GERTRUDE F. COWEN.

Composer Robyn, Manuscript Society Star.

Spontaneous melody, taking rhythm, neatness of form, flowing musical ideas, well built climaxes, these are some of the characteristics of the music of Alfred G. Robyn played and sung at the third private concert of the Manuscript Society, at the National Arts Club, February 17. There was variety a-plenty, and utmost friendliness and appreciation by a good sized assemblage.

Perhaps the audience most enjoyed Composer Robyn's poetic piano playing of his gavotte, a concise and pretty piece; his barcarolle, characteristic in all respects; his "Aubade," and of the songs sung by Margaritha Fultz, "In Other Days" and "A Browning Song"; the singer has most expressive tones, with genuine pathos, so bringing heart interest to the music. Margaret Richey, soprano, sang with much dash "Gypsy Girl," and as encore a waltz with a brilliant high C, which brought rounds of applause. May Colgan, violinist, a young girl of decided talent, played nicely a romance and humorous piece, which pleased. Juliette Selleck, solo soprano of the Robyn Choir, gained close attention by her beauty of voice and warmth of style; a lovely high A in "Thy Voice Divine" and a certain carrying quality of tone made her singing most attractive.

Dr. Victor Baillard sang with gusto, giving added variety to the program, and a semi-chorus opened and closed the concert, "Moonlight," for female voices, especially pleasing and well sung. Following the set program there was general social commingling over the usual punch and cakes. At the March 27 concert works by Hans Kronold and Susannah Macaulay will be performed, consisting of cello, soprano and tenor solos.

Alice Nielsen and Riccardo Martin, Guests of the Pleiades.

A dinner is being arranged by the Pleiades Club in honor of a group of distinguished Southern representatives of music, art, literature and drama. It will be held in the club rooms at the Hotel Brevoort, Sunday evening, March 19. The toastmaster will be Dixie Hines, former president of the club, and the artists who are to be the special guests to represent music are Alice Nielsen and Riccardo Martin. Miss Nielsen was born in Nashville, Tenn., while Mr. Martin claims Kentucky as his birthplace. Princess Amelie Troubetskoy, better known as Amelie Rives, and Governor Woodrow Wilson of New Jersey, both former natives of the Old Dominion State, are the literary guests, while Elliott Daingerfield, the well known New York artist, is the art guest. Viola Allen and George Fawcett will in all likelihood represent the drama. The entire program will be contributed by distinguished Southern artists, most of them residents of New York.

S. C. Bennett's Vocal Studios.

S. C. Bennett, one of the successful vocal teachers of New York, is again at work in his New York studio in the Metropolitan Opera House Building. Mr. Bennett is already planning for his summer classes which study with him at Asbury Park. This coming summer will be the eighth season of the Bennett summer school in the thriving town on the north New Jersey coast. It will be remembered by many readers of THE MUSICAL COURIER that Mr. Bennett has trained many singers who are filling positions abroad in opera as well as his numerous pupils singing in concert and church choirs in this country.

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More Tetrizzini Ovations on the Pacific Coast.

Tetrizzini (and there is only one) has had more ovations on the Pacific Coast. From Los Angeles on the south to Vancouver on the north, the diva has been received with frantic demonstrations. Halls and opera houses everywhere have been crowded and overcrowded, for thousands were unable to gain admission. The following notices are taken from papers in Los Angeles, Seattle and Vancouver:

All larks may have their throats tuned alike, but it is different with human nightingales, for not since the generation when Patti was in her zenith has so dazzling an artist risen above the horizon of song as Luisa Tetrizzini.

Is it temperament, voice or training that is uppermost in her art? The question is hard to answer. Temperament she has, for it is seen in every change of facial expression, in her eyes and even in the wave of her hand as she blows kisses to her enthusiastic admirers.

Her nature is that of the lark, and she sings as easily as a tired babe sleeps. If training has given her that marvelous vocal technic then years of patient toil preceded the consummation. If she was born with it, like the nightingale, then it is a rare gift, for among all the millions of musical men and women of all civilized lands, so far as contemporaneous critics know and can judge, none has been so richly endowed.

Her voice is one of velvet in quality, of birdlike purity, and even in the tenderest passages it comes like a beam of light from a far off star.

But to describe her voice and her singing, after all, is impossible. One might write pages, but the reader would find he could not approximate a realization of Tetrizzini's singing through any such weak symbolism as words.

Many Seattle people have heard her. Some in New York, Washington and other Eastern cities, and many others heard her in San Francisco before the memorable earthquake. To those who heard her first last night she was a revelation. Those who never before sat under the spell of her singing must have felt that language is without resources to give one a correct idea of Tetrizzini's art.—Seattle Post-Intelligencer, January 17, 1911.

Tetrizzini has come and gone, and for a time all things musical will fall on unappreciative ears, for Tetrizzini has one of those rare voices whose golden tones pale all other music to the flat and colorless.

The appearance of the diva last night was greeted by a perfect furor of applause; she stood silently, smilingly, bowing in response for at least a moment. There was even time to note the singer's striking gown made of woven sequins and upon this background a great peacock heavily embroidered with its golden head upon her breast, while the iridescent purples and blues and burnished gold of his plumage formed the glittering train of milady's robe.

Just a moment—and then all things external were forgotten in the wonderful voice which soared higher and fuller till it flooded the air with wave on wave of clearest, purest melody. At the close of her world-famous renditions of the aria, "Caro Nome," she was called over and over again to bow her response to the tempest she had aroused, and at last she graciously responded with a second number, following the "Voi che Sapete," from Mozart. Rossini, Donizetti, Verdi, Mozart, each in turn were cast in the mould of her delicate interpretation and thrown out by the golden voice in jewels of song, while those who listened will never forget. After her closing number, the "mad scene" from "Lucia," in which her marvelous range and magnificent technic were perhaps most notably shown, her audience insistently refused to say good-bye. Again and again they called her to the stage, and when she at last retired huzzas, encores and bravos once more demanded her return. Twice she responded to this enthusiastic persistence, and still she sang once more before they finally permitted her to retire.—Vancouver Daily Province, January 13, 1911.

(By Julian Johnson.)

Have you ever been in New York during the opera season? If you have, you have undoubtedly beheld the great American Place de l'Opera on a stormy night, for most of the operatic nights in New York are stormy, owing to the time of year.

Remember how the people, in dripping rows, poured into the glittering front of the great theater; and the north and south cross

streets, reserved for carriages, held in military reserve by the military looking metropolitan police, while the vehicles of the Morgans and the Astors and the Iselins were called in prompt and orderly fashion out of the great procession on Seventh avenue, where carriages and limousines, in a double row, appeared to extend to the south for actual miles?

It's a great scene, that, indicative of the wealth and fashion of a vast city outpoured for brilliant convocation and mutual enjoyment.

And it was all recreated in Los Angeles last night by a short, stout, animatedly cheerful Italian woman; a woman whose throat contains two stout vocal chords which are more wonderful gems than a pair of Cullinans—Tetrizzini.

Hill street at 8 o'clock last night was a veritable automobile show. The searchlights of powerful touring cars, the lamps of runabouts, the glittering red-and-green eyes and luxurious interior illuminations of limousines rose to the wet heavens in a great combination of expensive light.

At Fifth and Hill the jam of machines actually stopped street-car traffic for nearly fifteen minutes, and it took a police lieutenant and a squad of officers to unlock the congested wheels of traffic. As fast as possible these vehicles dashed to the Auditorium facade, unloaded rapidly, and were whirled away. The human stream which represented every class of music lovers began shortly after 7 o'clock and did not cease to enter the portals until nearly 9.

Within the Auditorium the record audience was assembled. The seating capacity, in total, was exhausted days ago. Yesterday morning they built a false floor in the orchestra pit, accommodating nearly 100 persons, and upon the stage were seated 300 more. But notwithstanding the continual rain, hundreds were turned away, and dress-suited men and decollete-gowned women stopped on tip-toe at the doors, peeping into the illuminative glory and poking a furtive car into the midst of the music.

The justification of all this concourse which braved the elements did not come until the last few minutes of the concert.

Tetrizzini in her earlier songs was superb, but in the "mad scene" from "Lucia," which concluded the program, she presented a virtuosa's tour-de-force the like of which has never been heard in Los Angeles from a soprano's throat.

The long scene, in itself enough to tax the strength of a vocalist of uncertain powers, was given practically without cuts. The singer's diction, her phrasing, her sustained and staccato notes, her trills, the variations in voice color and the sheer physical power of it all was marvelous.

Throughout there was manifest no effort. Tetrizzini leaned comfortably against the piano, parted her ample lips in a slight smile—and the sound came forth.

She gave a trill which nearly brought the whole audience to its feet. It was a trill perfect in form and issuance, and absolutely unmeasurable in quantity of always controlled breath.

"Lucia" is old. But they don't write colouratura masterpieces many more. Lots of other things are old. Sunsets are old, but they are wonderful as ever. Love is old, but when it is real it is as divine as ever. And "Lucia," when rejuvenated by a Tetrizzini, is as compelling as the day when the score was still damp with the impress of Donizetti's pen.

The enthusiasm of the audience burst forth before the end of the last dazzling, appallingly high note.

A woman in the front row leaped to her feet and bombarded her with violets. Other women waved their handkerchiefs. Staid business men cheered and split their gloves. One woman in the orchestra rushed to the very edge of the stage and pressed a great cluster of orchids into the prima donna's arms. Laughing, Tetrizzini reached down and heartily shook hands with her. People for that wonderful few minutes were not quite normal.

There was an encore—the second half of the same, repeated—and then the assemblage filed out, buzzing like a vast bee hive.

The buzz was a concentrated repetition of one word—"Tetrizzini!" And only once in this evening of mighty singing had there been any effort visible on the part of the diva.

That came when she stooped to pluck the orchids from the fervent lady's hand.

Singing for Tetrizzini is as easy as breathing, but stooping is real work.

Tetrizzini emerged first with a large, blonde Italian smile, a dress of peacock green and the cutest of hobble gait, to sing "Caro Nome." Though she has sung "Caro Nome" some thousands of times, she daintily held a sheet of music in her hand. The music might well have been upside down.

It was very well sung, in that great lyric voice, which, even in

its perfect lyricism was of such tensely and prodigious size that even the gallery vibrated like a sounding board.

Tosti's "Serenata," with an apple-dumpling frill written especially for her, was the encore to this.

Her second number was "Una Voce Poco Fa," more virtuosity, but not of overwhelming appeal. A Donizetti air, from "Linda di Chamounix," was the encore.—Los Angeles Times, January 25, 1911.

PROVIDENCE MUSIC.

PROVIDENCE, R. I., February 15, 1911.

The month of February is proving a strenuous one for concertgoers here, for it may be said the height of the season is now on. John McCormack, Nina Dimitrieff and Felix Fox appeared on the evening of February 1 in a trio recital concert given in Infantry Hall, before an audience exceptionally enthusiastic. Those who had heard Mr. McCormack before probably knew what to expect, but those who were permitted for the first time to listen to this great tenor were more than pleasantly surprised. Madame Dimitrieff is a singer of the front rank also. Her diction in all the songs was particularly clear. Her Russian songs were received most cordially, and the group of English songs was given with hardly a trace of foreign accent. Mr. Fox, a brilliant pianist, already is a friend of Providence audiences, his recent marriage with Mary V. Pratt of this city bringing him into close contact with the musicians here. His playing is always clear and facile. Mr. Clay, accompanist for Mr. McCormack, proved to be quite efficient, while Gene Ware, a local man, was a most delicate player for Madame Dimitrieff, his keen perceptive faculties enabling him to be guided by the prima donna's slightest wish. The efforts of Albert M. Steinert are to be highly commended for thus enabling this city the opportunity for hearing these artists.

The friends of Mabelle E. Baird, a young pianist of this city, recently of the Music School (Anne Gilbreth Cross, director), will be interested to know that she is making great progress in her studies in Berlin, her teachers finding her unusually well prepared to continue her work there. Miss Baird was one of the American guests at the Embassy when Ambassador and Mrs. David T. Hill received on the evening of January 2.

"The Japanese Girl," an operetta by Vincent, and "The Garden of Flowers," a cantata by Denza, were sung by ten of Mrs. Raymond Wesley's pupils on January 30. Mildred L. Copeland, violinist, assisted.

What is termed a "Midwinter Exhibition of Theory Classes" was given recently in the recital hall of the Hans Schneider Piano School. The program was divided into sections, each section being devoted to some particular class. First was the Fundamental Training Class, composed of fifteen boys and girls, who gave excellent examples of mental keyboard drill in harmonics and also five finger position keyboard drill. The elementary harmony and history of music class exhibited problems in scales, intervals and signatures, also answered very correctly questions from the beginning of music up to the fifteenth century. Then the members of the normal course, which was divided into classes for technic, analysis, transposition, physiology, method and ensemble, gave very excellent examples of their training. The playing of the major-minor scales, triads, arpeggios and the broken diminished seventh chords by the technic class, a paper on "Harmonic Analysis," one on "The Anatomy of the Arm" and one on "The Pupil's Body and Arm in Piano Playing," with the playing of "Euryanthe" overture by the ensemble class, completed the program.

The cantata on January 29 at the First Universalist Church was Spohr's "God, Thou Art Great." The work,

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though not new to the choir, was given the same artistic rendering that it received from the hands of the conductor at previous performances. The solo cast was the regular quartet, Mrs. Stone, Miss Ward, Messrs. Baker and Church. The long duet for alto and tenor was particularly well done, the parts seeming to fit Miss Ward and Mr. Baker's voices exceptionally well. Mr. Stone is to be highly complimented upon being able to obtain such fine results from his forces. Mr. Ballou, who has presided at the organ for fifteen years, gave his usual high musical rendering of the work. Parker's "Redemption Hymn" is scheduled for February 26; Maunders' "Olivet to Calvary" (fifth time), April 2; Buck's "Christ the Victor," April 16.

An account of the concert given by the Alice Nielsen Operatic Concert Company in Infanthy Hall for the Society for Organizing Charity was given in last week's issue of THE MUSICAL COURIER. However, it may be well to mention that many still speak of Miss Nielsen's wonderful rendering of Cadman's "From the Land of the Sky Blue Water," which had such a phenomenal success. As a request number she closed the program with Tosca's "Goodbye" exquisitely sung. Miss Roberts was the guest of Mrs. George F. Wheelwright while in Providence. Owing to poor local management the audience was not as large as it might have been for a concert of such artistic excellence.

Florence E. Ames, one of the new members of the National Association of Organists, was assisted in giving an organ recital recently at the Free Evangelical Congregational Church on Hope street by her sister, Helen Louise Ames (soprano), Helen Tyler Grant (cello), and Arthur F. Newell (tenor). Miss Ames played Mendelssohn's "Third Sonata in A Major" with quite a display of technic, especially in the fugal passage, Tchaikowsky's "Andante" from the sixth symphony ("Pathétique"), "Pastorale for Harmonium" of Guilman's, Godard's "Dans le Style Ancien," Scharwenka's "Album Leaf" (the last two pieces being piano arrangements), Strauss' "Traümerel" was well played, but an orchestral selection does not set well upon the organ. Miss Ames is a prominent musician here, having been organist of this church since the installation of the new Estey organ some three or four years ago and she is to be encouraged for her efforts in giving recitals from time to time.

Hans Schneider was one of the guests of Scharwenka for dinner, at the Torrairie, Boston, last Monday evening. The other members of the party were Mr. and Mrs. Max Fiedler, Mr. and Mrs. Anton Witek, Mr. and Mrs. Gurkenberger and Dr. von Haase, being entertained by the composer in honor of the premier of his new symphony in Symphony Hall that evening played by the Boston Orchestra.

Francis Rogers (baritone) is announced for a recital on March 8 at 11 in the forenoon in Froebel Hall under the auspices of the Chaminade Club.

Mrs. Miller's efforts this year with the "Student's Course" concerts have been crowned with success. The last of the series took place in Memorial Hall when Francis Macmillen gave a most wonderful recital. Mr. Macmillen's performance was a truly remarkable one. In a well varied program he was able to display his marvelous skill and equally perfect musicianship, which rank him unquestion-

ably as one of the greatest living violinists, and among the best of American violinists. It has been said that no greater violin playing has ever been heard here and judging from the reception given him, no one, save perhaps Mischa Elman, was given a more hearty one. He was ably supported with accompaniments by Gino Aubert, who also played two very brilliant piano solos with, as it has been termed, an "overplus" of power. The program consisted of concerto in B minor (Saint-Saëns), "Ciaccona" (Vitali), introduction and rondo capriccioso (Saint-Saëns), polonaise in A flat (Chopin), "Ave Maria" (Schubert-Wilhelmj), "Minuet" (Mozart), "Mazurka" (Zaryzcki), "Moise Fantasia" (for G string) (Paganini), etude (En form de Valse) (Saint-Saëns), concerto (two movements) (Mendelssohn).

Mativa Mandeville, a young soprano of this section, has recently been appointed soloist of the First Congregational

beginning of the brilliant career of the now popular concert basso, Frederic Martin, who once upon a time was a chorus man in this very club. A word of strong praise is due the chorus for its remarkable reading of such a difficult score. There was always good quality of tone and the shadings were most creditable.

Last but not least comes Yolanda Méré, the talented young Hungarian pianist, who appeared last evening as soloist with the Boston Symphony Orchestra. Artistic temperament is stamped in every shake of the head, every wave of the arm, every sway of the body. Her success here was fully as great as those gained in other cities. The orchestra, of course, was fine, especial mention being made of the two Saint-Saëns symphonic poems, which have not been heard here in a long time. B. A. H.

Clarence Eddy Plays for a Texas Throng.

EL PASO, TEX., February 13, 1911.
Clarence Eddy's organ recital at the First Presbyterian Church, February 9, was under the auspices of the Presbyterian Choir. The church seating 1,500 was crowded to the doors, the best people in this vicinity attending. The organ which Mr. Eddy played on this occasion was one he dedicated two years ago. This artist is a great favorite in the musical centers of this State. He always receives the welcome reserved for those we cherish. His program last week was a rare delight and once more his admirers left the church expressing their appreciation of the treat he gave them.

The music department of the Woman's Club devoted its last meeting on February 8 to a discussion of Bellini's old opera "Norma." Hallie Irvin read a sketch and musical illustrations were offered by Amy Schutz, and Mr. and Mrs. Parvin Witte. T. E. S.

Gerda Busoni Sails.

Gerda Busoni, wife of Ferruccio Busoni, sailed on the Kaiserin Victoria February 11, going to London to meet her sons. Mr. Busoni was much depressed prior to his wife's departure.

The principal reason for Mrs. Busoni's precipitated departure is to be found in the necessary preparation for her journey to Finland, the land of her birth, to attend the unveiling of the national monument to her father, who is regarded as the greatest sculptor the Norse countries have ever produced and who is the founder of the Finnish school of art. To this brilliant and accomplished woman, who has influenced Busoni's artistic growth in a most remarkable manner falls the honor of unveiling the monument. She and her sons—in the absence of Mr. Busoni—will be guests of the Finnish nation. The Government is sending a gunboat to Kiel to convey the party to Helsingfors.

Violin Vignettes.

Fritz Kreisler recently made a sensational impression in Mannheim, playing the Mendelssohn concerto and violin numbers by seventeenth and eighteenth century composers. Felix Berber of Geneva also played to a large audience a few nights later in the same city.

On to Berlin.

Fraülein Hasgren-Waag of the Mannheim Opera has been engaged by the Berlin Opera. She is a pupil of the Raff Conservatory of Frankfurt.

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CINCINNATI, Ohio, February 19, 1911.

And now we come to a consideration of the Praxiteles Venus in music, for surely nothing in tonal literature could more nearly approximate that matchless piece of marble in its fine delineation of sensuous outline than the Mozart G minor symphony—the principal number at the seventh pair of concerts Friday afternoon and Saturday evening of last week. Its emotional content is negligible, for it was never meant to portray or convey any particular message other than that of pure and undefiled beauty—for the ear alone, as its classical prototype is for the eye alone. To present this work, then, so that it will come to the eager listener in its true perspective is the problem for orchestra and conductor. Many there were who, knowing Mr. Stokowski's instinct for the dramatic, for the deeply emotional (as shown in his reading of Beethoven, Tchaikowsky, Strauss), feared for this classic of the eighteenth century. But they had a better understanding and appreciation of the conductor when he had finished, for he presented the work so glowingly, yet with such restraint and fidelity to tradition, that he seemed almost austere in his unbending attitude toward modernism. So thoroughly was this fine feeling impressed upon the audience that, at the conclusion of the symphony, Mr. Stokowski was recalled again and again to bow his acknowledgment to the audience. But that Mr. Stokowski was as thoroughly at home in music composed to a program was shown by his reading of the balance of the numbers. First came the "Coriolanus" overture of Beethoven—a symphonic poem as truly as any of the modern conceptions of Liszt, Strauss, Reger. Probably if Beethoven were alive today he would have called that work "Coriolanus, a tone poem," as Liszt called his similar works "Mazzeppa," "Battle of the Huns," "Les Preludes"; and as Strauss has called his "Heldenleben," "Don Juan," etc. The word "overture" was merely a generic term covering every class of orchestral expression that did not come within range of the symphony. Mr. Stokowski took it in its true aspect as a symphonic poem, and gave it as vivid a portrayal as one could wish to hear. For the second part of the program we had a lyric tone poem by Theodore Bohlmann, the F minor piano concerto of Scharwenka, and the Vorspiel to "Die Meistersinger." Mr. Bohlmann has been a resident of Cincinnati some score of years, and all of that time has been a teacher in the Conservatory of Music (Clara Bauer, directress). He has a wide reputation as a pianist and pedagogue, but is little known as a composer. In this poem, however, he

has shown that he is no novice in the constructive field, for he has produced a work at once simple in design and lovely in expression. It elicited quite an outburst of applause, and Mr. Bohlmann was obliged to show himself on the stage no less than half a dozen times after the composition had been played. All that the writer has thought about the Scharwenka F minor concerto was fulfilled in the performance by the composer at this pair of concerts. It is, indeed, a great work, and, if not the greatest for piano since the Brahms D minor, at least one that will bear comparison with any of the three or four other great concertos that have been produced in the last half a century. It is a work built on noble lines, with two great themes for the first movement, and both themes brought in reminiscently in every movement. The second theme is especially beautiful, and has a tinge of sadness and longing about it that produces a profound emotional effect. Scharwenka proved himself the pianist to cope with the technical and interpretative side of this work, and gave it a reading that will stand out as a vivid memory in the minds of all who were so fortunate as to hear it. Both as composer and as soloist Scharwenka won the enthusiastic appreciation of the audience both afternoon and evening.

One of the most delightful evenings which it has been the privilege of the writer to enjoy this season was that at the Conservatory of Music Wednesday evening when Frederic Shailer Evans, pianist, assisted by a string quartet, gave a chamber music program before an audience that taxed the capacity of the Conservatory concert hall. This hall will seat about 500 people. The Conservatory is on a hill of its own midway between Avondale and Mt. Auburn and for people in other sections of the city to get there is quite a task. But that the hall was filled to overflowing and that musicians and lovers of music came from all sections of the city to hear this concert shows the regard in which the Conservatory, and incidentally Mr. Evans, is held. The program consisted of the Saint-Saëns piano quartet, op. 41, in B flat, and the Schumann piano quintet, op. 44, in E flat. The quartet had its first hearing in this city at this concert and it was listened to with eager interest. It is thoroughly after the manner of Saint-Saëns and shows that facile and wonderful composer at his very best. The work is in four movements and grows in intensity and interest with each movement. The climax in the last movement is a surging, billowing tonal sea at flood tide and carries one along on its crest until it thunders and crashes out the tremendous finale and leaves one in a joyous and highly exhilarated frame of mind. This offering was received with such great enthusiasm that the performers were called out several times. In the Schumann number a more vivid portrayal of the varying mood pictures would be hard to imagine. Mr. Evans' associates were Bernard Sturm, violin; Carl Wunderle, violin; Max Schultz, viola; and Julius Sturm, cello. The Sturm brothers are members of the faculty of the Conservatory where Mr. Evans has been a teacher for something over twenty years.

Another sold out house with all the standing room taken greeted the orchestra at the "pop" concert last Sunday. The following numbers comprised the program: Overture to the "Merry Wives of Windsor," Nicolai; "King Robert of Sicily," Longfellow-Cole; "Invitation to the Dance," Weber-Weingartner; "Midsummer Night's Dream" music, Men-

delsohn; "Ride of the Valkyries," Wagner. Joseph O'Meara, dramatic reader, and head of the dramatic department of the College of Music, was the individual performer who took the place of a soloist. He recited the Longfellow poem, to which a musical setting has been supplied by Rossetter G. Cole. For the past three or four years this has been a favorite piece with speakers and reciters and it has become well known by reason of its many presentations. But usually it is given with piano alone, or with organ and piano, and so its real merit as a dramatic work is not fully appreciated until one has heard it with organ, orchestra and chorus of male voices—as it was given on this occasion. It comes pretty close to being one-man opera, and no very insignificant opera at that, for it has dramatic quality enough to grip the most blasé theatergoer, and musical quality enough to take it far beyond the realm of the popular. Mr. O'Meara scored a triumph and was called before the curtain many times. The balance of the program was stimulating in its effect on the audience and brought about the usual contagious enthusiasm, which has come to mark these Sunday concerts.

Would it be possible to fill Carnegie Hall in New York at a concert in which only pupils from some one of the conservatories there participated? We wot not. But, here in Cincinnati when a school concert is announced for Music Hall (seating capacity 3,625), there is a rush for tickets until they are all gone and hundreds are left clamoring for the standing room. And so you may know that Music Hall was packed Tuesday evening when the College of Music of Cincinnati presented the college chorus (Louis Victor Saar, director), the college orchestra (Henri Ern, director), and soloists (under the direction of Albino Gorno), in a concert. The program was as follows: symphony in C minor, op. 9, Haydn, the College Orchestra; (a) "When Love Has Entangled" (for chorus, strings and clarinet obligato), Brahms, (b) "The Bridegroom" (for chorus, strings and two horns), Brahms, the College Chorus; concerto in G major (for piano and orchestra), Rubinstein, Charles J. Young; aria, "Ach Mein Sohn" ("Le Prophete"), Meyerbeer, Alma Beck; introduction, rondo capriccioso, op. 21 (for violin solo and orchestra), Saint-Saëns, Harry Robinson; "God in Nature" (for chorus and full orchestra, Schubert, (new orchestration by Louis Victor Saar), the College Chorus; overture, "The Merry Wives of Windsor," Nicolai, the College Orchestra.

Every number was beautifully given. Mr. Young played the little known Rubinstein concerto brilliantly and understandingly. Miss Beck, who is only eighteen years old, sang like a queen of the stage. Does that seem like too lavish praise? Well, anyway, that is exactly what is meant, for here is a young woman with a wonderful voice, a wonderful presence, a wonderful grasp of the musical and emotional content of her work, and she stormed the audience. As one person they rose up and demanded that she give an encore, and, though she was brought back twelve times, the college would not yield its rule of "no encore," made so there will be no discrimination among the pupils. (Of course, one could well understand that there was no discrimination on the part of the audience, even though she was recalled a dozen times and the others only a couple of times each.) Mr. Robinson played the difficult "Rondo and Capriccioso" with cleanness and finish, and was well supported by the orchestra.

On Monday night pupils of Theodore Bohlmann, of the Conservatory of Music, were heard in recital in Conservatory Concert Hall. The program is here given: Concerto, No. 3, G major, op. 45, first movement (Rubinstein), orchestral part on second piano by Mr. Bohlmann, John Thomas; prelude and fugue, C minor, prelude and fugue, D major, from the "Well Tempered Clavichord," Part I (Bach), Walter Chapman; concerto, No. 4, C minor, op. 44 (Saint-Saëns), orchestral part on second piano by Mr. Bohlmann, Elizabeth Martin; "Hungarian" fantasia (Liszt) composed for Hans von Bülow, orchestral part on second piano by Mr. Bohlmann, Jennie Vardeman; prelude, No. 1, C major, prelude, No. 5, A major, prelude, No. 20, C minor, from op. 29, polonaise, A flat major, op. 53 (Chopin), Walter Chapman; concerto, No. 2, A major (Liszt), dedicated to Hans von Bronsart, orchestral part on second piano by Mr. Bohlmann, Winifred Burston. Until a couple of days before the recital Mr. Bohlmann was un-



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CONCERTS-RECITALS

decided whether or not to let Mr. Chapman play, as the youngster had been loafing on his practice and was not up to concert pitch. But at the last moment Chapman jumped in and did a lot of hard work, so that he was let in on the recital. How glad we are for that, because he gave us more pleasure in his performance than all the rest of the performers put together. And the rest of them were a pretty good lot of performers, let it be understood; any one of them would take rank with the best that could be produced in similar institutions anywhere in the country. Mr. Thomas played the concerto cleanly and effectively. The same may be said for the work of Miss Martin. And to that may be added the note that Miss Vardeman showed splendid temperament in her grasp of the Liszt fantasia. The work of Miss Burston was the most mature of the whole program and showed a pianist who lacks very little, if at all, in preparation for the concert stage. It was a delightful evening of piano music and we would like to spend many more just like it.

To those who are acquainted with Arnold J. Gantvoort it will not come as a surprise that he has been appointed to represent the United States at the international congress of



ARNOLD J. GANTVOORT,
Director College of Music, Cincinnati, Ohio.

musicians which will gather in Rome during the great exposition there this year. Mr. Gantvoort's reputation rests on his work in connection with the College of Music, of Cincinnati, of which he has been the director for many years. But, of course, he is widely known in musical circles outside of Cincinnati as might be expected of one to whom this honor is given. He has served for three terms as president of the Ohio State Music Teachers' Association and for two terms as president of the Music Teachers' National Association, and is at present a member of the educational board of that body. He is a writer and lecturer on musical topics, a linguist, an educator, a psychologist, and very much of a human being. He leaves in a fortnight and will proceed to Rome by way of the Mediterranean route. He will be in Europe about two months.

You would think that after the stage hands had set up forty or fifty pianos for artists they would know enough to take off the music rack, or at least to turn it down and shove it out of sight, wouldn't you? But they never seem to learn. In five times that we have watched pianos ar-

anged for artists in the last couple of months never once but that the head stage hand has carefully and elaborately pulled the music rack out from under the cover and set it in place ready for the music which is never used. And then the artist comes along and has to just as carefully and laboriously turn it down and shove it back again, so as to let it be seen that he does not use music and has not even "cued" in his entrances.

The Cincinnati Conservatory of Music will give a benefit concert in the Tusculum Congregational Church, Friday evening, February 24. Bernard Sturm, of the conservatory faculty, will give a violin recital at Middletown, Ohio, next Thursday evening, under the auspices of the St. Cecilia Club. George Leighton will be the accompanist. The conservatory will present an energetic trio of young musicians—George Leighton (piano), Edwin Memel (violin) and Walter Heermann (cello)—in an interesting ensemble program, Tuesday evening, February 28.

OSCAR HATCH HAWLEY.

E. B. Kinney Pupils and Principles.

E. B. Kinney discovered in young Frederick Vettel when he was organist and choirmaster in St. George's Church a dramatic tenor voice of much promise. Study has developed him so that at the concert of the Musurgia Glee Club, given at Jamaica recently, he sang with such success that he had nine recalls and offers from two church committees. His father was a much respected tenor of the Liederkranz Society in the old Steinway days. Frederic Gunther, another artist pupil of the Kinney methods, has been chosen as basso in the one act opera by Manuel Klein, soon to be given at the new Winter Garden, Fifth street and Broadway. Mrs. Donaldson, formerly of Texas, studied in the metropolis five years with leading teachers with no result, and after four months under the Kinney direction, this woman, said to have a marvelous voice, is doing splendidly.

"If I stand for anything," says Mr. Kinney, "it is for preparedness. I train the voice, through the muscles and connected organs, until it is actually ready for the strain of public appearance. I will not have pupils sing without this preparedness." Mr. Kinney is writing a book on the voice, on high scientific principles, developing the voice as a voice. He says that every function in life is the result of more or less involuntary muscular action; the singer and voice come first, and the true method needed must be applied to that particular voice, not one universal treatment of all voices. Mr. Kinney is developing a number of pupils into teachers, having definite hope of the formation of a true American school of singing, based on the American voice and throat and its requirements.

A Kentucky Opinion of David Bispham.

"It is characteristic of Mr. Bispham that the didactic element should enter into the scope of his programs, and that one should come away from his recitals chastened as well as charmed, uplifted no less than upborne," says the Louisville, Ky., Times. "The hold that he has on his audiences is not wholly to be explained by the glamor of his presence, the beauty of his diction, nor by what one might call the pictorial quality of his voice; there is besides, and suffusing them all, that particular phase of his personality which proclaims him the master, which makes one a zealot for his enthusiasm, which lifts his crusade outside the realm of controversy. Just at present he is breaking a lance for the mother tongue as a vehicle for music—more power to him—he insists, besides, that there is talent to spare in the native land which needs to be brought out, and not, by any means, to be 'patronized.'"

Bernice de Pasquali Wanted Again.

Bernice de Pasquali is having a very successful tour in the South. Her manager received the following very gratifying message after her appearance at the annual fete at Tampa, Fla., on February 6:

TAMPA, FLA., February 16, 1911.

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I am so delighted that you sent me Madame de Pasquali. Have had an audience tonight that enjoyed every minute of the concert. We have had many great singers, but no one gave the satisfaction and pleasure that Madame Pasquali gave tonight. We must have her again next year. I again thank you for sending her to me.

(Signed) THOMAS J. L. BROWN.

Philadelphia Club Re-engages Kerr.

Owing to the success achieved by U. S. Kerr in Philadelphia, January 13, when he appeared with the Mendelssohn Club of that city, he has been engaged by the Treble Clef Club of Philadelphia as soloist for Friday evening, April 28.

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WANTED—A vocal teacher to make a partnership contract with a teacher of piano and harmony, who is arranging the opening of a Conservatory of Music in a flourishing town. Satisfactory terms can be arranged. Apply "Partnership," care of MUSICAL COURIER.

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WANTED—September 1, 1911, teacher of singing, soprano preferred. Only a competent singer with successful experience as a teacher need apply. Address Westminster College of Music, New Wilmington, Pa.

WANTED—A teacher of piano for a position with a Conservatory of Music in a Western city of about 25,000 population. One who has had experience and can produce results. A gentleman preferred, although a lady who has had experience will be considered. Address "C. G. C.," care of MUSICAL COURIER.

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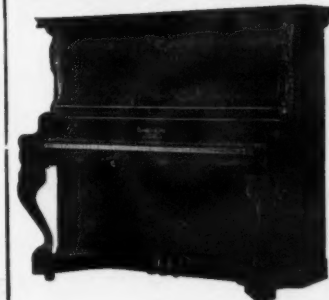
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